

The Canadian Modern Language Review



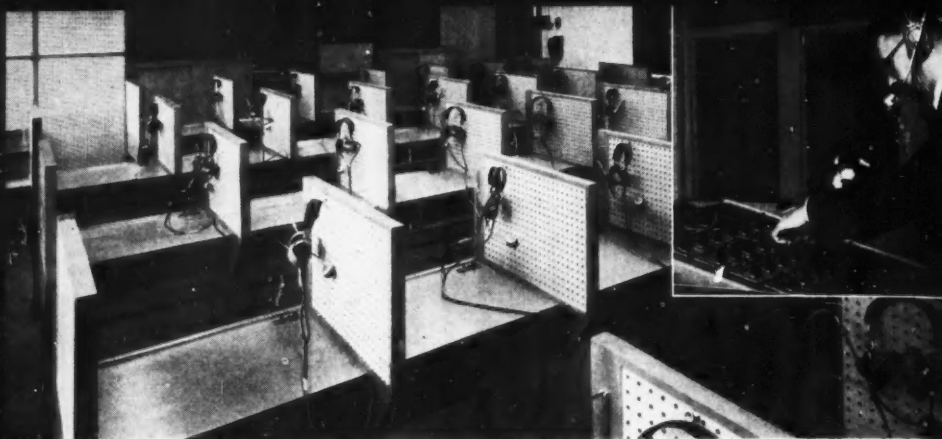
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FALL 1961

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NUMBER 1



A view of the *LinguaTRAINER* installation at Northern Secondary School in Toronto. Inset, shows Mr. Don Nobbs at the teacher's position.

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Right:—Mr. Nobbs is seen replacing a tape cartridge which takes about 3 seconds.



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A PROGRAMME OF EXPANSION

The *Review* owes its name to the late Dr. Lacey of Victoria University, Toronto, a charter member of the Editorial Board and later President of the O.M.L.T.A. (1946-7), who suggested that we call the proposed new journal *The Modern Language Review*. The designation "Canadian" was added when it was discovered that there already was a magazine of that name in the British Isles.

The Editorial Foreword (Volume I, Number 1, September, 1944) set forth the aims of *The Canadian Modern Language Review*:

"The publication of *The Canadian Modern Language Review* marks the beginning of a new era of co-operation and understanding among teachers of Modern Languages.

"The new *Review* will function at first as the official organ of The Ontario Modern Language Teachers' Association, but its scope and influence will rapidly be extended to meet the needs of Modern Language teachers from coast to coast."

Thus, from the very beginning, it has been our purpose to serve the teachers of Canada from coast to coast.

Because of the great diversity of courses and textbooks in the various provinces, it has not been possible for us to supply teaching aids for all subscribers. Of necessity, most of the material has been designed to meet the requirements in Ontario, for our Ontario subscribers outnumber those in the other provinces by more than 10 to 1. Nevertheless, there has always been sufficient practical material of a general nature to attract subscribers from nine of our Canadian provinces as well as a goodly number from the U.S.A. and eight other foreign countries. (See Volume XVII, Number 4, for a detailed statement). The so-called "learned" journals have little to offer the teaching profession in the way of practical assistance.

Now that the *Review* is on a sounder financial basis (due largely to the increasing usefulness of our Service Bureau), the time has come to broaden out, to expand our services to meet the practical needs of teachers in other provinces and countries. To this end, we invite our provincial representatives to supply, or to suggest, material which will be of special interest to their colleagues. Several provinces now use the same textbooks. It should not be difficult to arrive at a common denominator for much of our classroom material.

In recognition of the fact that the universities have always been among our staunchest supporters, we invite their modern language departments to contribute scholarly articles which will interest teachers of Moderns at all levels of instruction.

This programme of expansion presupposes a proportionate increase in the number of subscribers from other provinces. We also need the financial backing of our colleagues in the universities. Without this added support, we shall not be able to carry out our programme of expansion.

G. A. KLINCK



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TROIS POETES FRANÇAIS

Par le révérend père L. J. Bondy
St. Michael's College, U of T., Toronto

Comme bien des choses humaines, la poésie se prête mal à une définition. Malgré un effort plus de vingt fois séculaire, un effort où figure des noms aussi illustres qu'Aristote et Platon, Horace et Virgile, Kant et Hegel, nous sommes encore à nous demander ce que c'est que cette chose si mystérieuse, qui paraît inutile et qui, malgré tout, nous est indispensable. Faute d'une définition universellement acceptable, nous pourrions peut-être emprunter à la philosophie un terrain d'entente au-dessus de toutes ces variations.

Le verbe grec "poiein" d'où vient le mot "poésie" veut dire simplement "faire quelque chose". Une œuvre d'art serait donc simplement une idée exprimée dans une matière, que celle-ci soit du marbre, des sons, des couleurs ou des mots. Aucune distinction ici entre arts utiles et beaux arts. Les mots "artisan" et "artiste" sont de très proches synonymes. Il en était ainsi au Moyen Age presque aussi tard que l'époque de Leonardo da Vinci. Aujourd'hui nous avons changé tout cela au point que les mots "utile" et "beau" ne font pas bon ménage. Lui seul a droit au nom d'artiste qui, en quelque sorte, consacre sa vie à la beauté. La poésie n'est plus la même chose que le poème. Elle est la racine même de tous les beaux arts. C'est d'abord une expérience, c'est à dire un contact direct avec la réalité sans aucun intermédiaire. Mais c'est un genre spécial d'expérience. Elle ne peut s'exprimer dans un langage analysable. Elle ne peut se manifester au dehors que par une œuvre d'art. L'art sera simplement le moyen spécial grâce auquel l'expérience poétique pourra s'incarner et devenir accessible à un observateur qualifié. Selon le moyen employé, l'expérience deviendra poème, symphonie, tableau, statue.

Nous avons donc affaire à deux choses: l'expérience poétique et le moyen de son existence en dehors du poète; deux choses strictement nécessaires l'une à l'autre, mais deux choses qui entrent facilement en conflit, chacune défendant jalousement ses droits. Celui qui voudrait être poète et artiste se trouve donc menacé de deux côtés, selon qu'il inclinera vers l'une ou l'autre de ces deux "frontières": virtuosité matérialiste, s'il se laisse accaparer par les moyens; angélisme, s'il refuse à son expérience les moyens indispensables à son incarnation.

BAUDELAIRE (1821-1867)

André Suarès disait une fois: "Il est une façon de sentir avant Baudelaire et une façon de sentir après lui. En vérité c'est une nouvelle conception de la poésie qui entre dans l'esprit des poètes. On pourrait dire avec Jacques Maritain "que c'est au XIXe siècle, avec les préparations romantiques, et avant tout avec Baudelaire et Rimbaud, que la poésie a commencé chez les poètes de prendre délibérément et systématiquement conscience d'elle-même.... Toute prise de conscience s'accompagne d'un risque de perversion." ("Situation de la Poésie", p. 104). Cela se voit d'abord dans un changement de thèmes poétiques. Déjà en 1837, Théophile Gautier écrivait dans la préface de "Fortunio": "Nous en prévenons les

femmes de chambre sensibles, l'on y trouve peu de doléances sur les âmes dépareillées, la perte des illusions, les mélancolies du cœur et autres platitudes prétentieuses qui, reproduites à satiété, énervent et amolissent la jeunesse d'aujourd'hui.... Il est temps d'en finir avec les maladies littéraires. Le règne des phithisiques est passé." Voilà pour le romantisme. Mais on ira plus loin. "Les Fleurs du mal" ne contiennent ni poèmes historiques ni légendes; rien qui repose sur un récit. On n'y voit point de tirades philosophiques. La politique n'y paraît point. Les descriptions y sont rares et toujours significatives." (Valéry: "Situation de Baudelaire, Variété II", p. 161). On va vouloir donner à la poésie un rôle beaucoup plus important dans la vie humaine, un rôle qui la portera loin du positivisme scientifique et matérialiste qui commence déjà d'occuper le milieu de la scène. Voici comment s'exprime Baudelaire: "Ainsi le principe de la poésie est, strictement et simplement, l'aspiration humaine vers une Beauté supérieure.... C'est cet admirable, cet immortel instinct du Beau qui nous fait considérer la terre et ses spectacles comme un aperçu, comme une correspondance du Ciel. La soif insatiable de tout ce qui est au-delà et que révèle la vie, est la preuve la plus vivante de notre immortalité. C'est à la fois par la poésie et à travers la poésie, par et à travers la musique, que l'âme entrevoit les splendeurs situées derrière le tombeau; et quand un poème exquis amène les larmes au bord des yeux, ces larmes ne sont pas la preuve d'un excès de jouissance, elles sont bien plutôt le témoignage d'une mélancholie irritée, d'une postulation des nerfs d'une nature exilée dans l'imparfait et qui voudrait s'emparer immédiatement, sur cette terre même, d'un paradis révélé." ("L'Art romantique", p. 159). Vous aurez reconnu les idées et même les mots du "Poetic Principle" d'Edgar Allan Poe. Cependant ces idées n'en étaient pas moins celles de Baudelaire.

Maintenant, lorsqu'il s'agit de préciser la nature de "cette aspiration humaine vers une beauté supérieure", Baudelaire trouve vite que cette source de la poésie n'est pas facile à définir. Un premier essai se trouve dans un poème que les critiques n'ont pas encore réussi à dater. Il se trouve cependant dans la première édition des "Fleurs du Mal" (1857): "La Beauté".

On reconnaît facilement dans ce poème des idées et des expressions qui pourraient faire classer l'auteur parmi les poètes parnassiens. Ce serait une erreur. L'esthétique baudelairienne va nous conduire loin du Parnasse. Regardons un autre poème que l'on peut dater de 1860. Il ne se trouve donc pas dans la première édition des "Fleurs du mal". ("Hymne à la beauté"). Dans les "Journaux intimes" publiés après la mort de Baudelaire, il y a un passage qui nous aidera à comprendre ce poème. "J'ai trouvé la définition du Beau, de mon Beau. C'est quelque chose d'ardent et de triste, quelque chose d'un peu vague, laissant carrière à la conjecture.... quelquefois aussi, - et c'est un caractère de beauté des plus intéressants - le mystère, et enfin.... le malheur.... Appuyé sur ces idées, on conçoit qu'il me serait difficile de ne pas conclure que le plus parfait type de Beauté virile est Satan, - à la manière de Milton." (pp. 84-85). Avouons qu'il y a dans cette définition du beau des qualités un peu surprenantes. Pourquoi faut-il que la beauté soit triste? C'est que, selon Baudelaire, le rire est le résultat d'une infirmité dans l'homme. C'est la

douleur qui fait sa grandeur: (cf. "Les Phares"). Pourquoi le mystère? le malheur? C'est, comme nous l'avons vu, que dans cette vie la beauté est toujours partielle; il lui manque quelque chose qu'elle n'aura que dans une autre vie. Le mystère vient aussi d'une autre source. Le monde matériel, tel qu'il se présente à nos sens, cache beaucoup plus de réalité qu'il n'en révèle. ("Correspondances").

Nous sommes loin du positivisme et de la science de laboratoire. On ne renie pas la matière, mais on s'en sert comme point de départ pour nous introduire dans un monde où la matière n'occupe plus la première place: "Théorie de la vraie civilisation. Elle n'est pas dans le gaz, ni dans la vapeur, ni dans les tables tournantes. Elle est dans la diminution des traces du péché originel." ("Mon cœur mis à nu", pp. 36-37)

On sait que Baudelaire fut jugé très sévèrement par ses contemporains. L'un de ses rares admirateurs, Barbey d'Aurevilly, écrivait: "Après 'Les Fleurs du mal', il n'y a plus que deux partis à prendre par le poète qui les fit éclore: ou se brûler le cerveau, ou se faire chrétien." ("Dumesnil", p. 278).

STEPHANE MALLARME (1842-1898)

Mallarmé est un peu contemporain de Baudelaire; il avait 25 ans quand celui-ci est mort. Sans se connaître ils s'étaient rencontrés dans les pages du Parnasse Contemporain de 1866. Pour être différente, son ambition n'est pas moins vaste que celle de Baudelaire. Il voudrait "avec une patience d'alchimiste" préparer quelque chose d'immense et de définitif: "Quoi? c'est difficile à dire, un livre, tout bonnement, en maints tomes, un livre qui soit un livre, architectural et prémédité, et non un recueil des inspirations de hasard fussent-elles merveilleuses. Il s'agit de l'explication orphique de la Terre, qui est le seul devoir du poète et le jeu, littéraire par excellence." ("O.C. Pléiade", pp. 662-663). Le grand obstacle ne serait rien moins que Dieu, créateur et conservateur de ce monde qu'il s'agit d'expliquer. C'est pourquoi, après une enfance très pieuse, il rejette en toute lucidité, la foi que Baudelaire a peut-être retrouvée dans ses dernières années. La lutte fut dure mais, en 1867, il écrit à son ami Cazalis que c'est enfin fini, "ce vieux et méchant plumage, terrassé, heureusement. Dieu". ("Mondor"). Mallarmé fut professeur d'anglais, d'abord à Tournon en Ardèche et puis successivement à Besançon, Avignon et Paris. Il savait très bien l'anglais mais le professorat fut toujours pour lui une corvée. Il n'aimait pas ses élèves et ses élèves le lui rendaient bien. S'il est resté au lycée jusqu'à l'âge de la retraite, c'est que cet emploi, nécessaire pour gagner sa vie, lui accordait des loisirs qu'il pouvait consacrer à la poésie qu'il à toujours considérée comme sa vocation principale. Il fit ses débuts avec les Parnassiens mais avec la conviction, qu'avec Victor Hugo, la poésie française avait atteint un sommet qu'elle ne pourrait jamais dépasser. Selon Mallarmé la poésie n'est pas pour tout le monde. (Elle n'est que pour les poètes.) Il aurait même voulu en défendre l'entrée contre le vulgaire par une notation spéciale accessible aux seuls initiés. Tout ce qui peut s'exprimer en prose doit être exclu du royaume de la poésie. Le premier devoir du poète sera de supprimer tout ce qui appartient au discours, c'est à dire à la prose. Dans le conflit dont nous avons parlé entre l'expérience poétique et ses moyens d'ex-

pression, Mallarmé veut prendre parti résolument pour l'expérience et n'admettre dans son œuvre que les moyens qui lui paraissent strictement indispensables. Mais il s'aperçoit bientôt que cela ne va pas tout seul et qu'il ne suffit pas de vouloir. Aussitôt que l'expérience essaie de s'incarner par des moyens matériels, elle semble perdre quelque chose de sa pureté originelle. Et le poète est au désespoir. Il se trouve pris dans un douloureux dilemme: ne rien écrire ou trahir son inspiration. Dans les deux cas il faudra endurer le mépris ironique d'une muse impitoyable. Le poète finit par maudire son génie. ("L'Azur").

L'œuvre poétique de Mallarmé, même avec les poèmes de jeunesse et les fonds de tiroir, tient facilement dans deux cents pages. Son ambition était vouée à l'échec. C'est ce que Claudel a appelé la catastrophe d'Igitur. Mallarmé n'est pas le seul parmi nos contemporains à vouloir trouver dans l'art leur raison de vivre. "Erreur mortelle d'attendre de la poésie la nourriture supersubstantielle de l'homme". (Maritain: "Fron-tières de la poésie", p. 32).

PAUL CLAUDEL (1862-1955)

En décembre 1890, Maurice Maeterlinck (1862-1949) écrivait à son ami le poète Albert Mockel: "Je viens de recevoir de Paris un volume tout à fait inouï: "Tête d'or" par Paul Claudel. Connaissez-vous cela? Si non, il faut le connaître et je vous le communiquerai si vous voulez. Je n'ai jamais lu de livre si déconcertant, c'est à croire que le comte de Lautréamont est ressuscité et que voici la tragédie de Maldoror - je crois avoir Léviathan dans ma chambre. C'est l'œuvre d'un fou furieux ou du plus prodigieux génie qui ait jamais existé." (Claudel. O.C. vol. VI, p. 405). Quelques années plus tard, en 1905, Charles-Louis Philippe (1875-1909) répondait à une enquête de Georges le Cardonnell et Charles Vellay dans les termes suivants: "Il est très difficile de parler de Claudel, il est grand comme Dante. Pourquoi, quand on rencontre quelqu'un, ne peut-on lui dire: "Savez-vous que nous avons un grand génie égal à Dante? C'est Claudel!" Claudel c'est le plus grand génie vivant. Il a recréé tout l'ancien en moderne; ce qu'il a fait est royaliste (?), catholique. Qu'importe? Il est tellement grand qu'on n'éprouve pas le besoin de le contredire. Il est en quelque sorte comme un élément. Il semblait qu'il y avait Tolstoi et Ibsen. Eh bien! non, il y a Claudel. A côté de celui-là, un vulgarisateur comme France perd de son ampleur, passe au second rang." (André Billy dans "Le Figaro Littéraire", 15 janvier, 1955).

De tels coups d'encensoir suffisent quelquefois pour écraser un homme. Claudel avait alors 37 ans (ce n'était plus un débutant) et Charles-Louis Philippe exagérait à peine lorsqu'il parlait du petit nombre de ceux qui le connaissaient. Aujourd'hui les critiques sont très rares qui refuseraient à Claudel une des premières places parmi les poètes du 20e siècle, de n'importe quelle langue.

Il avait fait de bonnes études au lycée et se préparait au concours des Affaires Etrangères d'où il sortirait premier en 1890. Depuis plusieurs années il avait complètement abandonné toute pratique religieuse. Il ne pouvait pas, nous dit-il, d'un air narquois, concilier la foi catholique avec la pluralité des mondes. Il nous a laissé un tableau assez noir de ses années scolaires. "Que l'on se rappelle les tristes années quatre-vingts, l'é-

pouque du plein épanouissement de la littérature naturaliste. Jamais le joug de la matière ne parut plus affermi. Tout ce qui avait un nom dans l'art, dans la science et dans la littérature, était irréligieux. Tous les (soi-disant) grands hommes de ce siècle finissant s'étaient surtout distingués par leur hostilité à l'Eglise. Renan régnait. Il présidait la dernière distribution des prix du Lycée Louis-le-Grand à laquelle j'assistai et il me semble que je fus couronné de ses mains. Victor Hugo venait de disparaître dans une apothéose". ("Ma Conversion"). Sans savoir pourquoi, le jeune Claudel se sentait comme emprisonné dans un tel monde. Avec son caractère violent, il n'est pas du tout improbable, qu'il aurait fini par chercher une solution dans le suicide, méthode qui, quelques années plus tard, allait être à la mode. C'est alors que se produisit un événement qui a tout bouleversé. Je lui passe la parole:

"Tel était le malheureux enfant qui, le 25 décembre, 1886, se rendit à Notre-Dame pour y suivre les offices de Noël. Je commençais alors à écrire, et il me semblait que dans les cérémonies catholiques, considérées avec un dilettantisme supérieur, je trouverais un excitant approprié à la matière de quelques exercices décadents. C'est dans ces dispositions, que, coudoyé et bousculé par la foule, j'assistai, avec un plaisir médiocre, à la grand'messe. Puis, n'ayant rien de mieux à faire, je revins aux Vêpres... Et c'est alors que se produisit l'événement qui domine toute ma vie. En un instant mon cœur fut touché et je crus. Je crus, d'une telle force d'adhésion, d'un tel soulèvement de tout mon être, d'une conviction si puissante, d'une telle certitude ne laissant place à aucune espèce de doute, que, depuis, tous les livres, tous les raisonnements, tous les hasards d'une vie agitée, n'ont pu ébranler ma foi, ni, à vrai dire, la toucher." ("Ma Conversion").

Si le jeune Claudel a pu croire un moment que, désormais, la vie lui serait facile, il devait apprendre, à ses dépens, toute la résistance qu'une fausse éducation pouvait exercer contre le nouveau principe de vérité qui s'était installé dans son âme. La lutte fut longue et ce n'est qu'après plusieurs années que Claudel a pu trouver la sérénité confiante, quelquefois un peu combative, que nous lui connaissons. La lutte est entrée dans son œuvre aussi bien que la confiance inébranlable. Nous avons "Le Soulier de satin" mais nous avons aussi "Tête d'or" et "Partage de midi".

C'est surtout dans ses drames qu'il faut étudier Claudel. Mais aujourd'hui nous parlons poésie. Cette poésie remplit deux gros volumes des "Oeuvres Complètes". Lui aussi, comme Mallarmé, veut donner une explication orphique du monde, mais d'un point de vue et avec des moyens combien différents.

"Mon désir est d'être le rassembleur de la terre de Dieu!

* * *

Le Verbe de Dieu est Celui en qui Dieu s'est fait à l'homme donnable.

La parole créée est cela en qui toutes choses créées sont faites à l'homme donnables. ("Cinq grandes odes", vol. 1, pp.138-139).

Sans doute, pour les amateurs, les "Cinq grandes odes" et la "Cantate à trois voix" demeureront la plus belle réussite de sa poésie purement lyrique. Ce ne sont pas des poèmes faciles quoique beaucoup moins hermétiques que certaines œuvres de Mallarmé et Valéry pour ne rien dire des

élucubrations surréalistes. Cependant Claudel a écrit aussi une foule de poèmes d'une moindre envergure mais d'un abord plus facile et qui resteront probablement plus populaires. Prenons comme exemple la célèbre "Ballade" des "Feuilles de Saints". Claudel est en pleine mer se rendant à Rio comme ambassadeur. Nous sommes en 1912. C'est la première guerre mondiale et l'océan fourmille de sous-marins allemands. Personne à bord ne peut savoir si cette nuit ne sera pas pour lui la dernière. C'est le moment que Claudel choisit pour mêler à un vieux proverbe français un humour un peu macabre. ("Ballade")

Pour nous catholiques il y a un côté de Claudel qui gardera toujours un charme particulier. Je pense à son "Chemin de croix", "La Messe là-bas", certain poèmes de la "Corona". Ce rude campagnard pour qui Paris fut toujours une ville étrangère, qui est quelquefois outré dans sa violence, lorsqu'il se souvient de la miséricorde dont il a bénéficié, eh bien, il devient comme un enfant mais sans jamais tomber dans l'enfantillage. Il n'est rien moins qu'un sentimental, il a toujours considéré la sainte Vierge comme redevable de la grâce qu'il a reçue ce jour de Noël, 1886. C'était donc bien à propos qu'à la fin de ses funérailles à Notre-Dame-de-Paris, la maîtrise a entonné le "Magnificat", à l'étonnement et la gratitude de l'immense foule qui remplissait la cathédrale. En 1942, Claudel a 74 ans; il vivra encore treize ans, mais il sait qu'à son âge la mort n'aura rien de surprenant. Voici comment il fait son rapport à celle qui avait joué un si grand rôle dans sa vie.

Le 25 décembre 1886

C'est tout de même vous, madame, qui avez eu l'initiative.

Et moi, je n'étais que ce quelqu'un "comme les aut's" dans cette foule maussade et inattentive.

* * *

Et alors moi, ce misérable enfant! - oui, moi-même, je dis! - Qu'est-ce que j'ai fait pour que je sois ainsi emporté?

Et ce réservoir de puissantes larmes qui se rompt, d'où vient-il? ce cri sauvage et ce cœur tout à coup qui ne tient plus à mes souliers?

* * *

Et alors, si je n'ai pas fait mieux, ce n'est pas ma faute!

Et laissez-moi vous dire que probablement aussi bien, vous auriez aussi bien fait, oui, ma foi, de vous adresser à un autre!

Tout ce papier que j'ai accumulé derrière moi, il y a de quoi pleurer et il y a de quoi rire!

Et la tête que je ferais si l'on me condamnait à le relire!

O si cela pouvait arriver qu'il y eût cette convention entre nous.

Madame, tout ce que j'ai fait et tout ce que j'ai écrit, que vous voulussiez bien le considérer comme rien du tout!

Et que je me présente devant vous, bienheureusement intact et vide, Fondamentalement nettoyé de toute cette littérature insipide!

Laissez-moi seulement me recueillir dans l'attente de ce qui ne va pas manquer d'arriver tout à l'heure,

Comme quelqu'un à qui il va arriver terriblement quelque chose, par exemple de lever les yeux et de vous voir! et qui fait semblant, semblant fait de ne pas avoir peur!

Brangues, 8 septembre 1942.

FRENCH IN THE SCHOOLS THE UNIVERSITY'S RESPONSIBILITY

By Victor Graham, University College, University of Toronto
An address delivered by Prof. Graham at the third annual meeting of
the Association of Canadian University Teachers

Among the esoteric topics on the agenda of this third annual meeting of the Association of Canadian University Teachers of French, it is only proper that we should consider briefly a rather unpleasant domestic issue which affects us all - the teaching of French in the schools. Into our classes, through the paper curtain of matriculation examinations, come the products of the schools, some of whom, in turn, following graduation and a period of brain-washing in a college or faculty of education, return to the schools as teachers of French. We may deplore the fact that it is often the mediocre students who choose this career. We may disavow responsibility for their professional training. We may even disclaim any real influence on the school curriculum which they are obliged to teach and proclaim our own ineffectuality in the shadow of the frightening colossus of a provincial department of education. But whether we care to admit it or not, we are nonetheless morally responsible for what goes on in the teaching of French in the schools, if only by our tacit acceptance of matriculation standards. And the more we try to stand aloof from the usually censorious debate of the educational market-place, the worse the teaching of French in particular is likely to be.

Well then, the uninformed might ask, why not just defer the study of French until university and then assume complete responsibility for the program? Would it not actually be preferable to be able to take students uncontaminated by indifferent teaching and train them all properly right from the start? As a matter of fact, few Canadian universities provide for beginning instruction in French at the university level. The notable exceptions are the prairie provinces, where, significantly enough, the least demanding French matriculation standards obtain. Moreover, French is usually optional with Latin or German in the high schools in these provinces, and provision has to be made at the university for students who need to make up in one year the complete course leading to senior matriculation. The fact that this concentrated program is also regularly compressed into an intensive six-weeks' summer session is all the commentary necessary on the relative difficulty of the course and the quality of French it is possible for the university instructor to inculcate.

I am confident we would all agree that nothing is to be gained by delaying the study of French until the start of university. In point of fact, it is actually much too late in the game. The psychological and physiological principles of language learning which Dr. Wilder Penfield has done so much to publicize affirm that the ability to assimilate a new language decreases sharply after the age of twelve. Moreover, there is just not enough time in a university program for the type of elementary drill necessary for proper language learning. Finally, one might question whether this type of course has a valid place in a university program and point out that the ultimate achievement of students in languages is nec-

essarily limited by the academic baggage they enter with.

Personally, I feel that the variation in quality of high school graduates in French is our most serious problem and the continuing reason for fluctuating standards and, in some cases, real student dissatisfaction or frustration. In most Canadian universities no sharp distinction is made between pass and honor students. During the first year, they all take the same general course and only in later years do they follow a more specialized program. Even here, pass and honor students usually attend the same lectures, which probably makes available to pass students a better course than they would otherwise have but lowers the level which could be maintained for honors students alone, even though the pass mark for these students may be raised arbitrarily. In many universities this compromise is unavoidable both because of limited staff and restricted numbers of honors students. It has the effect, however, of propagating the unfortunate conglomeration of students which habitually occurs when matriculants from a wide variety of schools are thrown together when they enter university.

In large institutions like McGill and Toronto, where honors students are segregated from pass students, this problem affects mainly the latter group but it is just as annoying there as in any of the other Canadian universities. What can you do when you are faced by a motley group of students among whom are some who have scarcely heard a word of spoken French, others who, though fluent enough orally, are grammatical defectives, and still others who are excellently prepared on all counts? I do not propose to enter into a discussion of this vexatious question which is only too familiar to all of us, but I submit that the real remedy is to seek improved standards in matriculation examinations. This may be done superficially in two ways: through the course of studies and in the actual form of the examinations.

In speaking of the different provinces and universities, it is obviously impossible to mention all the subtle variations in policy and tradition which affect French specifically. Some of you may feel that I am omitting important points or generalizing unfairly as far as your own situation is concerned. I certainly cannot pretend to know intimately the set-up in each province, but I would hope that one of the great advantages of our organization would be to inform ourselves of what goes on elsewhere, to exult or despair as the case may be, and then to profit from example wherever possible.

With regard to the course of studies for the high schools, I believe it is true to say that all provinces have general curriculum committees and specialized sub-committees and that all have on them some university representation. The actual weight which this representation carries varies tremendously from province to province but there is a well-defined tendency for these committees to prescribe texts written or edited by professors, teachers or departmental officials of the province concerned. This is certainly true in French, but I do not mean to imply that the pattern is to be deplored unless a committee member uses his influence to introduce or keep an inferior text. The besetting danger at the moment would seem to be rather the urge for frequent changes of text for frivolous reasons. I am sure we would all agree that the course of studies in the

high school should include some solid works of acknowledged literary merit and not just collections of pre-digested excerpts designed to serve as the basis for dialogues, exercises and translation. We abdicate our responsibility if, as members of curriculum committees, we approve unworthy programs just because ours may be a lone voice raised against the majority.

Of course, there is no doubt that universities at the site of the provincial capitals have at least one kind of advantage over those more remote. Because of accessibility they are almost always represented on committees of the department of education and they tend to be better informed concerning potential developments in the schools. At the same time, it is amazing how many staff members of these as well as other universities are quite ignorant of the high school prescriptions, in some cases never even having seen the authorized texts. I am convinced that we are failing our duty if we do not each make a personal effort to familiarize ourselves with the high school course of studies and examine the text books which our students have used. How otherwise can we know what they have already learned and what they have not yet acquired?

The program of studies should certainly include a prescription for oral French. Most provinces provide optional oral classes at the junior high school level; but here again we run into the problem of unequal preparation in high school, since beginning students and those who have already had a year or two of oral French are usually grouped together and started off again right from scratch. The continued repetition of this frustration is a traumatic experience from which some of our students never recover. It is going to be the initial difficulty in implementing any extensive program of foreign languages in the elementary schools, and the only ultimate solution to the problem would seem to be the adoption of blueprints for the logical sequence of language teaching throughout the schools.

The capstone to the school program in oral French should be an oral examination as part of the regular senior matriculation testing. A recorded oral dictation has been used in this way in Ontario since 1952. This year, on an experimental basis, recorded questions in French on the dictation were added. Further ameliorations are projected but it is not yet certain whether they will take the form of individual oral examinations or whether students will be asked to record a passage read out loud along with improvised answers in French to oral or written questions. At any rate, the continuing evolution of this accepted part of the testing procedures in this province is a guarantee of improving oral standards and an achievement which teachers in some other provinces have fought for in vain.

The whole question of oral French in schools and universities is very much to the fore right now, as we all know. With the American Defense Education Act of 1958, the green light was given to programs of foreign language instruction in the elementary schools and the endowment of language laboratories in universities in the United States. In Canada, the Royal Commissions on education in Alberta and Manitoba have en-

dorsed the teaching of foreign languages in the elementary schools and most Canadian universities now have or soon will have language laboratories.

I do not propose to debate either of these controversial issues. In a recent issue of *The Canadian Modern Language Review*, Dr. David Hayne has summarized the arguments pro and con concerning language study in the public schools, and almost all the professional journals have published articles on the language laboratory. The university is traditionally a conservative influence but I think we probably all have had the feeling on occasion that we now are sitting on a linguistic volcano which may blow up beneath us. I believe that it is essential for us to become familiar with the language laboratory concept and not to condemn without due restraint. Record players and tape recorders are no panacea but they are a most useful adjunct to language teaching at all levels. Similarly, we ought to have personal experience with foreign languages in the elementary schools before we make any sweeping generalizations. In 1954, when I was on a visiting appointment at the University of Michigan, I was interested to note that senior department members in French, Spanish and German personally went out into the elementary school three times a week to experiment with language instruction in grades 3, 4 and 5. Teacher training is the responsibility of the Arts department in the State of Michigan, of course, but even so, I think we might all profit from such an example. I wonder how long it is since some of us have been in a school class room?

On the whole question of foreign languages in the schools, for those of you who do not already know it, I should like to recommend especially Bulletin #16 "Modern Foreign Languages in the High School", edited for the U.S. Department of Health, Education and Welfare in 1958 by Marjorie C. Johnston. This 165-page volume based on a national conference called by the Commissioner of Education deals with many of the controversial issues in high school language instruction - objectives, teacher preparation and professional growth, Russian in the high school, language laboratories and many other topics.

Since I came to Ontario from Alberta two years ago, I have been tremendously impressed by the close and harmonious relation that exists here between teachers of French, the Department of Education and members of the university staffs. This tends to be accepted casually by natives of the province, but for the benefit of those of you who are not familiar with the system, perhaps I may be allowed to elaborate a little.

To begin with, teacher certification in Ontario is the joint responsibility of the universities and the Department of Education and not, as in many other provinces, the prerogative of the department perhaps on the recommendation of the university. As recently as 1958, the Ontario Secondary School Teachers' Federation had this to say about certification. "The search for a reliable measure of standards forces one eventually to the conclusion that the major Ontario universities keep this trust for us; their standards are the most consistent and dependable that we have." The four recognized types of professional certificates are directly related to the level of academic training and to that alone. In Ontario, senior matriculation examinations are marked by secondary school teachers along

with members of the respective university staffs. Almost invariably these examinations are set by examiners chosen from one of the universities who serves a three year term as chief examiner. This makes for desirable continuity and ensures continuing close relations between all parties concerned. It avoids the unfortunate hiatus which may occur when matriculation examinations are set and marked exclusively by high school teachers. Of course, McGill, in its special situation, is proposing to circumvent this anomaly by setting its own entrance examinations but this is a solution that would be intolerable in any province with a single state-supported university.

Finally, the Ontario Modern Language Teachers' Association is an active professional organization which serves both teachers and university staff. Its executive includes members of both groups and its president alternates between the two. It has its own official organ, no doubt known to most of you, *The Canadian Modern Language Review*, now in its 18th year of publication. It holds conventions twice yearly, at which high school teachers and university staff are to be seen mingling freely and participating in discussions of common problems.

Recent converts are usually the most ardent proselytizers, but perhaps I may be permitted to laud the Ontario system where this would seem to be braggadocio on the part of a native. I realize that the system in this province is the result of many years of vigilant effort and that it owes a great deal to the well-merited prestige of certain individuals, such as Chancellor Jeanneret, who during a long and distinguished career was able to cement amicable relations among teachers, university and department of education.

At the same time, I think that we can all profit from this and other examples in our own situation and that if we take the initiative, we can do a great deal about French in the schools - to the benefit of all concerned.

Curriculum and examinations are fundamental, of course, but they are really only symptomatic. If we feel that we are powerless to influence them directly at the moment, then we must use other tactics while we try to consolidate our positions.

Our first duty is to give leadership in matters which will affect the climate in French generally. Most university centres have their local branch of the *Alliance française* or the *Alliance canadienne* or both. We should not underestimate the significance of these groups in bringing together French, French Canadian, Europeans who speak French as a second language, teachers, advanced students and other interested individuals. We ought to help found such clubs if they do not already exist and we ought to participate actively in their programs, in bringing in French speakers and films and in helping to establish prizes and scholarships for high school and university students of French.

In many of the predominantly English-speaking parts of Canada there are now French radio outlets. As you likely know, the CBC recently inaugurated a bilingual FM network linking Montreal, Ottawa and Toronto. Public response to it has been most enthusiastic and much of the credit for this innovation should go to an Ontario university committee

and Toronto's French language paper, *Les Nouvelles françaises de Toronto*. By accumulating statistics, and gaining influential support, this scheme, which was skeptically viewed by some CBC officials, was successfully put into action. There is no doubt that it will expand and we should be the ones to influence this expansion.

Professionally, there is a great deal we can do for public and high school teachers of French. Apart from using our influence on certification and perhaps helping organize language teachers' conventions or institutes, the first possibility that comes to mind is specialized summer school courses.

Most Canadian universities offer during the summer the concentrated equivalent of regular winter term academic courses in French for degree credit. Some, like Laval and McGill, also offer graduate courses. *Trois Pistoles*, under the University of Western Ontario, has specialized in oral work for a long time and this year is adding methodology in French for elementary school teachers. The University of Toronto is sponsoring this year in August an oral school on the islands of St. Pierre and Miquelon. The University of Alberta for the third year in a row is running a summer school of linguistics. Mount Allison is offering intensive courses using the language laboratory and its resources.

All such summer courses for teachers are highly commendable and they might well be extended. There are strong arguments in favor of establishing such courses in French communities but this is not always possible, particularly when teachers have to finance their own studies and travel over great distances. The Banff oral French course is an example of a summer school held in a purely English environment. It depends on isolating students in French houses and importing prominent professors whose native language is French. Middlebury is, of course, the classic example of this sort of arrangement. The great problem at the moment is that many summer schools do not carry any university credit and attendance at them does not improve a teacher's professional standing.

Many Canadian universities have native French or French Canadians on their staff. Some also or alternatively take advantage of the "Assistant" program in order to have fresh and constantly renewed contact with France. Such imports vary a great deal in quality but the best of them are admirably suited to teach at summer schools, to go out as speakers to *Alliances françaises* and to link the university with the latest developments in French culture on the one hand and all elements of the local French community on the other. Sometimes they are able to produce a French play with university students and show it or even travel with it for the benefit of high school students.

The reference facilities of our university libraries are usually available to high school teachers, though borrowing privileges may not always be extended to them. Librarians are sometimes rather temperamental people, but I think we should do all we can to encourage teachers to use our libraries and particularly periodicals devoted to the teaching of French language and literature. Gifts to the library from the *Alliance française* and from prominent members of the French community will establish good relations and increase considerably our own often meagre resources.

Public libraries in many cities have recently started French collections for the benefit of recent immigrants whose second language is French. The local librarians often have no idea what to order and in several centres I know have turned to the university for advice. This is a splendid way for us to be of service to them and, incidentally, to students and teachers, and I suggest that there are probably other communities where an offer of assistance would be welcomed with gratitude.

There is also much that we can do to encourage high school students to study French at university. Once or twice a year our classes could be opened to visitors from the high schools. For the same occasion we might arrange for a special showing of color films on France and serve appropriate refreshments - no champagne, I suppose, but coffee with French pastries or something of the sort.

There are other suggestions which could be made, but perhaps I have already distressed you more than enough. One might ask, "How can we fragment our time still further by performing all these trivial functions which contribute nothing toward scholarship and merely divert our attention from the proper pursuits of a university career? Better a few really serious students in French than a lot of inferior ones attracted into the field by shoddy gimmicks that smack of a high pitched sales campaign." Personally, I am very much in sympathy with this attitude, particularly where the university French department is small. In some of our colleges or university branches where the French department consists of one person or, at the most, three, it is obviously impossible to undertake the work in public relations - for that is what it really is - which I have outlined. Some discretion has to be exercised depending on the size of the department and indeed the interests of its members.

Granted all this, the larger problem still looms over us. The future teachers of French inevitably pass through our classes. Do we want to encourage the best students to follow that route or are we content to take what comes? There is a growing shortage of qualified French teachers which is even now acute in some provinces. Public opinion generally seems to favor the introduction of French into the elementary schools and certainly the concept of a bilingual nation is everywhere received more tolerantly than ever before. In Canada, students of French outnumber students of all other languages more than 4 to 1. With burgeoning enrollments, this presents a frightening prospect. Is it not unrealistic then to believe that the future status of university French studies is not going to be detrimentally affected by the quality of French instruction in the schools?

Whether we like it or not, university teachers of French - for that is what we are - must give leadership to the school teachers of French. All provinces would benefit from the formation of associations of the French teachers with some part of regional conventions devoted to their special problems. The Canadian Modern Language Review circulates outside Ontario and has representatives in five other provinces but it is devoted mainly to pedagogical problems of the Ontario system. Perhaps the time is ripe for it to become a national organ as its name implies, but if so, it would have to widen its scope and introduce more literary articles.

Otherwise, provincial news letters for language teachers might be set up or our organization might establish its own journal, designed to circulate among teachers as well as university staff members. I may be speaking out of turn, but I cannot help feeling that some provision should be made for a national organization of teachers of French at all levels. Membership in the ACUTF is limited to staff members of institutions associated with the NCCUC. Ultimately, perhaps, arrangements could be made to admit teachers to some form of associate membership, but if this is not feasible, some other solution will have to be found. French Canadian teachers throughout Canada have their own organization, ACELF - the Association Canadienne d'éducateurs de langue française - of which Dr. Gauthier is a former president. The teachers of French in English speaking communities need a similar body which might then bring the two groups closer together.

I began by asking a question - what is our responsibility in connection with the teaching of French in the schools? This problem is only indirectly related to any consideration of teaching methods as such, but when it was suggested that I might speak on this program, I was told that I could treat any aspect of the subject I desired. What I have dealt with, I suppose, is our professional relation to the schools and the community. To me, our status is quite unambiguous; the teaching of French in the schools is a true function of our personal responsibility.

TORONTO'S FIRST BILINGUAL HIGH SCHOOL

Plans for Toronto's first bilingual high school were launched yesterday on a sea of tea, sandwiches and cakes in a 15-acre setting overlooking the Don Valley in Don Mills.

The school will be called Charbonnel Academy after A. F. M. de Charbonnel, a French count who became the first French-speaking Bishop of Toronto. He served this diocese from 1850 to 1860.

Plans call for English instruction in history, mathematics, the sciences and English. All other subjects and conversation around the school will be in French.

The school was originally planned as a combination day and residential high school, but will probably become a day school. It will incorporate the present Villa Marguerite Bourgeoys, a private bilingual school for girls, now operating at 157 St. George St.

The school is the lifelong dream of Rev. Benoit Jobin, assistant pastor at Sacred Heart Church. But, while its impetus comes from the church, the school is for everyone. The curriculum will follow lines laid down by the Ontario Department of Education.

Another \$550,000 to \$750,000 must yet be raised before construction can begin in December. Father Jobin, however, after a three-year struggle to bring things this far, has no doubt the money can be raised from Government, business and industry and from interested citizens.

—Globe & Mail, Sept. 11/61.

THE MACHINE AGE IN LANGUAGE LEARNING

It is an unfortunate but undeniable fact that many students who enter university each year, with passing, and even high grades at the matriculation level in foreign languages have nothing but a visual acquaintance with them. These unfortunate students have, in the past, struggled against this severe handicap, with generally mediocre success, only as long as the degree requirements constrained them, and have gone out in the world to talk disdainfully of the value of language study in our schools and colleges. These students denounce us, and the general public echoes it, for our failure to teach them to communicate what they have learned. For them the basic purpose of language study is communication. Why are we so slow to admit it and do something constructive about it?

Modern machines make it possible for us to change this unfortunate state of affairs, if we are progressive enough to make use of them. We must persuade ourselves first that oral communication is basic, and permit no one to receive the stamp of our approval without being able to meet a minimum standard of oral proficiency. This is already the case in some universities, but it is far from being general.

Speech is a complex physical phenomenon. Like any other physical activity, practice is required for its mastery. The muscles involved in its production must be educated, and in the case of learning foreign sounds, re-educated. This takes time. Each individual who would learn a new language must practise each new sound. The hours of practice can be done in the language laboratory, which may be as simple as a room containing a phonograph or tape recorder, or as complicated, as "perfectionné" as money can buy. In it, properly motivated students can learn at their own rate, and know the satisfaction of success - a success that can be demonstrated in real life situations - understanding a radio programme, or making themselves understood by their fellow students - and they may rest assured of being able to communicate with "natives". This is not to argue that the university programme should end at this point - quite the contrary! But if it does not go to this point, it is pointless!

Oral proficiency requires time, hours of practice. But who begrudges time spent in achieving a satisfactory and satisfying result? The present courses with their emphasis on grammar, translation, and written composition, also require hours of time, but in the end the average student feels cheated because he has not achieved the obvious end of the language study, satisfactory communication with native speakers, even in simple situations.

On April 28th and 29th of this year, I was privileged, as one of three Canadians, to attend, as an observer, the sessions of the First Conference of Language Programmers held at the University of Michigan.

The twenty-six participants, under the chairmanship of Dr. D. D. Walsh, director of the Foreign Language Program Research Centre of the Modern Language Association of America, included representatives of language and psychology departments of fourteen American universities and colleges, one Canadian educator, and a member of the staff of the Training Methods Division, Human Resources Research Office.

Washington, D.C. The observers came from several other educational centres and included the president of Teaching Machines Incorporated of Albuquerque, N.M.

The following "work papers" were presented for discussion:

- Principles underlying the programming of paired associate material*, by J. O. Cook, Dept. of Psychology, North Carolina State College.
- Sensory interrelationships in vocabulary and syntactic learning*, by J. J. Asher, San Jose State College.
- Programming acoustic discriminatory skills*, by Paul Pimsleur, University of California.
- Problems in programming an intensive Oral-Aural language course*, by E. H. Rocklyn, Training Methods Division, Human Resources Research Div.
- Learning vocabulary words*, I. J. Saltzman, Indiana, University.
- The application of the techniques of operant conditioning to second-language learning*, by Harlan Lane, University of Michigan.
- The reinforcements in programming*, by G. L. Geis, Hamilton College.
- The choice of syntactical and morphological discriminations in an elementary Latin Programme*, by W. E. Sweet, University of Michigan.
- Molecular analysis of Spanish phonology, a method of linguistic analysis for pedagogy*, by D. G. Reiff, University of Michigan.
- Some reflections on models of linguistic structure and language programming*, by S. M. Sapon, Ohio State University.
- Some aspects of programming a direct method French course*, by A. Lermontoff, Centre for Programmed Instruction, New York.
- Programming morphemic structures*, by T. Mueller, University of Florida.
- Self instructions programs should have variable sequences*, by F. L. Marty, Hollins College, Roanoke, Va.
- A versatile apparatus for audio-self-instruction*, by John Gilpin, Earlham College, Richmond, Indiana.
- Expediency programming of Mandarin Chinese*, by J. B. Carroll, Harvard.

All of this material and discussion on it, packed into five sessions, made up a very stimulating two-day conference.

Having had no more than a brief introductory course in psychology, I learned a good deal about research in progress to investigate thought processes and sensory perception as they are related to language learning. This knowledge will, I hope, help me to appreciate more fully the problems encountered by my students as they seek to find their way in the maze of foreign sounds, structures, and symbols through which I try to lead them towards some understanding of France, her culture and literature.

The conference of language programmers which met at Ann Arbor brought together people interested in utilizing modern devices to meet the need for satisfying the demands that the twentieth century is making upon the free world to communicate effectively with the non-English-speaking world.

Psychologists are working on the thought processes to find out the most efficient manner and order of presentation of material.

Basically, a foreign language is a complex of sounds, structures, and vocabulary items. Students must be taught to discriminate between the sound system of the foreign language and that of his mother tongue. For this purpose a programme of aural discrimination and a machine to teach it has been designed and is in use at Ann Arbor for the Spanish department. After thirty hours of practice the student is able to discriminate with almost perfect accuracy twenty-six Spanish phonemes. In fact, the discrimination was so good that one student refused to accept as accurate an utterance of the professor! This, I think, shows clearly the danger of going too far in this respect. No such uniformity of pronunciation is possible in any language - certainly not in English or French. Then, too, the time involved is excessive. However, some time must be spent on this phase of language learning. The actual length of time will depend on the student, and his laboratory time must be regulated accordingly.

The machine developed for this purpose requires that the student press a button, after hearing a sound, indicating whether the sound was Spanish or not. If the response is correct a light flashes - thus "reinforcing" the student for his answer. If the response is wrong, no light flashes, and not being "reinforced" the student learns to reject this one and learn the correct one. Since machine teaching requires self-evaluation, unless the student is properly trained, he will be unable to detect his errors, and is likely to spend his laboratory time admiring his own recorded performance in the mistaken assumption that it is correct.

The grouping of sounds into organized speech adds the further complications of structure and meaning. Much ingenuity must go into the preparation of material for machine teaching. The "programmer" seeks to break down the unit to be learned into "minimal steps", each of which is learned and practised separately, and added to the preceding one, and used to teach the next. He also avoids mistakes in learning by immediately supplying the correct answer. This correct answer appears in the frame or on the tape after the student has had the opportunity to supply it. He does not have to wait until exercises can be passed in, corrected, and returned a week later to find out that he has made an error - or a dozen of them.

How should syntactical material be presented? To suit the programmer's idea of minimal steps, only one problem should be introduced at a time. This caused Mr. Sapon to remark on the traditional grammar approach to language teaching as follows: "In textbooks based on a finite grammatical model, almost invariably the first chapter deals with the article. I have been reading grammars for years, but I confess that only recently have I begun to wonder why - not why I read grammars but why they begin with the article. Since the article is marked for both gender and number, every step of its presentation is a multiple step. It also resists generalization, which is so important and productive of new linguistic experiences." In this connection Mr. Sapon criticized the Glas-tonbury method and materials, which teach pattern dialogues, each of which is a "dead end". Only when the student has mastered a large number of patterns can a sense of linguistic continuity emerge. In my opinion, the immediate satisfaction of being able to communicate some-

thing outweighs his objection. He also criticized the traditional presentation of Spanish pronoun-verb paradigms. Although this approach uses the analogy of the English pattern to bridge the gap of strangeness, it obscures the fact that the pronoun subject is rarely used in Spanish, and that the real distinction lies in that final vowel sound of the verb. Eventually the student must be taught not to use the pronoun, which adds to his problems.

Mr. Sapon's experience has led him to develop his programme via "a series of transformations and expansions of basic sentence material. This material can then be sequenced to exploit existing habits and to avoid conflicting ones... and then fixed through the use of pattern and substitution drills."

This approach also stresses the meaningful language experience. The experimentation of Mr. Theodore Mueller, of the University of Florida, has been along the line of establishing speech habits without the interference of meaning. Such is the case with learning sounds. He has extended the idea to learning structures. A series of tapes (92), running 20 to 30 minutes each, has been prepared. They are based on about one hundred simple statements, with about 250 to 300 lexical items chosen from Gougenheim's word list. The structures are those listed in "Le français élémentaire", and presented according to the principles of descriptive linguistics. He claims that "the student who listens for lexical meaning does not hear structural features as long as these features have not become habitual. The more he concentrates on lexical meaning, the more the interference from the native language system becomes evident. The steps, therefore, into which the larger number subdivision is divided, deal with the number of sounds in each utterance, and then with the meaning factor. Every time the response requires an utterance longer than the preceding one, it can be considered as a step..... Likewise, each response can be considered as a step when the student is made to concentrate on meaning or give information supplied previously in the stimulus, or when he is to supply his own information...."

The amount of programmed manipulation of structural changes seems formidable. Mr. Rocklyn's course is based on groupings of five examples. Mr. Mueller points out that "Learning a language is a very time-consuming task. It is unlikely that the student will need to spend less time in learning French or Spanish this way. But if he acquires a more thorough mastery of the basic structures during the time span now given to the task, that in itself is a great gain. It will result in a greater economy of time in subsequent semesters when a large vocabulary must be learned."

M. Fernand Marty, who is preparing a programmed version of "Le français fondamental", places great stress on the time element in language learning. "It is not sufficient," he says, "to be able to learn at one's own speed - it should be one's own best speed. The steps must be selected so that the mental ability of the student will be used to the maximum. The self-instruction program must constantly adapt itself to the student's performance." (Opinion and practice were divided on the spelling of "program" - "programme".)

His series is designed to synchronize audio-visual material, to provide (1) presentation of the new form; (2) practice with it; (3) remedial steps only if errors are made; (4) review of past structures and forms, with provision for remedial steps to be taken if errors are made.

The self-instruction machine envisaged for this variable sequence programme includes a card sorter for the programmed material, a synchronized slide viewer, and audio-playback without recording facility. The greatest problem he is encountering is the incorporation of the remedial sections that can be chosen at will (I should say the greatest "mechanical" problem; financial considerations are even greater problems). The number of "frames" required will probably reach 25000!

The sample "frames" that were shown to us are excellent, not merely intended to elicit an automatic, memorized response, but reasoned, thought-provoking, dramatic presentations of lively situations.

The third aspect of language learning, acquisition of a foreign vocabulary, was only briefly touched on. Mr. Saltzman's paper reported an experiment to study three different methods of learning a list of paired associates: (1) native to foreign; (2) foreign to native; (3) simultaneous, or bi-directional learning. Written responses were required in every case.

An attempt was made to answer the following two questions: (1) Does the speed of bi-directional learning of a list of written vocabulary words depend on which of the two directions is learned first? (2) Which is the more efficient procedure, the simultaneous or the successive learning of the two directions? The results of the experiment, using eight words and sixty students, showed that one order is as good as another, but the director wondered whether the same would be true if eight hundred words, instead of eight, were involved.

Another interesting experiment in helping the student to acquire a foreign vocabulary painlessly was reported by Professor Schaffer of the Department of Psychology at the University of Pittsburg. He decided to take an English story (Poe's "The Telltale Heart") of considerable suspense to guarantee that the student's interest would carry him through to the end, and gradually substitute foreign words (German) for constantly recurring English words, and for words so used as to make their meaning obvious. The last few paragraphs were entirely in German, and the test students who read it found no difficulty in completing the details of the story. When asked how much they had learned, the students were convinced that they had learned nothing, but that they had enjoyed the experience. Vocabulary tests showed that they had learned far more than they realized, and the retention was good.

Space does not permit me to refer to all the papers that were read. It is hoped that they will be published by the university press at Ann Arbor in the near future, but I should like to mention briefly some of the other machines that were demonstrated or discussed.

Mr. John Gilpin of Earlham College has provisionally named the apparatus which he has designed a "polyaudio". This includes two tape recorders, a master and a student machine, which permit "various combinations of the basic functions of (a) listening from the master machine, (b) recording from the master to the student machine, (c) recording from

the "mike" to the student machine, (d) listening to the student machine. The control apparatus has been designed so that the student can carry out quite complicated procedures with very simple and readily learnable manipulations of the control panel." A special button permits rewind on the master machine to the beginning of the unit under study, and automatic start after a brief moment, or shorter rewind and restart to catch and repeat words or phrases, or even a syllable. Another button allows fast forward movement as well. A similar button allows stopping of the master machine, stopping the recording on the student tape, re-winding to the beginning of the unit, and playing of the tape made - all this occurs when one button "retrace" is touched. Foil tabs on tapes permit automatic rewind to the beginning of the unit, which saves cumbersome searching. A feature that Mr. Gilpin would like to add is a telephone dial and stepping switch, which would further extend the search and retrace functions of this machine.

The "keyboard" has fifteen buttons, and therefore requires a period of pre-training, but once the functions of each button have been mastered, its operation is extremely simple - one button to start and stop makes for economy of movement.

The versatility of this system in the preparation of tapes, correction, addition of pauses, mixing of voices, is remarkable, and makes it well suited also to research and testing under highly controlled conditions.

The system being developed by Dr. Carroll of Harvard combines a film strip synchronized with a tape loop. A basic unit of forty frames has been adopted. Each frame has been sectioned to show the material to be learned at the upper left, reference material, upper right, and a question, lower left. The lower right is divided horizontally to provide for a "prompt" or hint to aid the student to the right answer to be found in the other section of this area. The manual control at present is rather complicated. The programme has been run only a few times, but the results of the few tries have been good. It does include a scoring system with lights showing to mark correct responses.

This method provides (1) presentation of the new terms and comparison with the native tongue (translation is used); (2) drill or learning of this material by question and answer, after the presentation material has been obscured; (3) testing by showing only the question, immediately reinforced by showing the correct answer.

Just before the conference broke up M. Moraud of Hamilton College showed a prototype of a new machine which synchronizes printed text and sound (head phones and microphone) utilizing a typed script on a magnetized backing. Its fidelity range is limited, but for students already familiar with the sound system of a language, it has great possibilities, both as a remedial teaching device and as a means of extending knowledge of the language being studied.

Machines are a means to an end; language machines may make possible much better results in communication with our fellow human beings. How many of us have resolved to learn another language, have bought a course, books, records, tapes, and have failed to carry out our resolve for lack of some other human being with whom we could communicate in this new language?

Does machine teaching mean that the teacher is no longer necessary? Far from it! Regional differences make it impossible to use the same programmes universally. A great deal of time and planning must go into the adaptation of programmes. The material to feed the machines must be prepared by well qualified and intelligent teachers. The student must be able to communicate his achievement to someone, or his interest soon flags. Self-evaluation is not enough to assure satisfactory performance. Little real progress in musical performance is made by the piano student who plays by ear or even by note, urged on only by his own uncritical satisfaction in producing a melody. It is only under competent guidance and correction that the virtuoso develops.

It is also true that we of the older generation managed to learn without machines. But how much more quickly and effectively might we have learned with them? How many more of our fellow students might have been encouraged to continue language study? We cannot go back to the "good old days" - how good were they really? Is there any reason why we should not go forward to better days in language teaching and learning?

(Miss) G. H. MacNeill
Associate Professor of French,
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GOETHE: THE LYRIC POET

The lyric generally evades both translation and critical analysis. It happens, too, that the enduring lyric and song are almost devoid of any marks of art.

Goethe's lyrics reveal a naked simplicity of form contrasting with the superb figured speech of a Keats, the noble pictorial organ-music of a Victor Hugo and the iridescence of a Heine. In scenes and setting, subjects and speech, Goethe's lyrics are near to common earth; their motives and diction are closely related to those of folksong. Spontaneous emotions were given immediate expression in unstudied verse. The poetry of Goethe up to the age of thirty was nature, naïve, non-philosophical.

Goethe's love-poetry sprang fresh from his own experience of love and reflected his every changing mood, rapturous, serene, wistful, despairing. The feverish ecstasy of his first deep love, that for Friederike Brion, contrasts with the later clear sunlight of his sustained affection for Charlotte von Stein, the Weimar court lady.

It was Strasbourg that made a poet of the nineteen-year old law-student. Here Herder befriended him and opened his eyes to the beauty of the folk-poetry of many nations, of Homer and, above all, to the greatness of Shakespeare. Forgotten were the patrician exclusiveness of Frankfurt and the rococo narrowness of Leipzig in this new reverence for artistic and universal humanism.

Meanwhile the young Goethe formed a romantic attachment with Friederike Brion, the blue-eyed daughter of a pastor in the little Alsatian village of Sesenheim nearby. Truth and freshness filled Goethe's rich emotional nature; he burst into songs ringing with a note deeper and more direct than any heard in his country since the days of Walther von der Vogelweide. I beg you to read "Meeting and Parting", "May Song" "Ribbon of Roses", and the "Heidenröslein" of these days of idyllic happiness.

A youth's eager ride through the gloaming to his beloved's home may be a common enough motive; but the emotional 'élan' is completely objectified. A ride through night and forest; all is action, movement. Nature becomes animate and reflects his heart's agitation lest something may come to thwart his love. A spell is flung over the inanimate earth as he leaps to horse. Night hangs from the mountains; the oak towers in its robe of mist; a hundred dusky eyes glare through the thicket; the moon peers forth with troubled gleam; but the ardour of the poet's love remains the one great reality, and even the pang of parting is overwhelmed in the glory of young love.

A dramatic lyric indeed, beginning suddenly, without introduction —
Es schlug mein Herz, geschwind zu Pferde!
(My heart beat fast: to horse! haste, haste!)

The pang of parting was very real for Friederike —
Departure filled with grief my heart.
In thy kiss what rapture burned.
But in thy look what bitter smart!
I went, thy gaze to earth first roved,

Then followed me with tearful eye:
And yet what rapture to be loved!
To love, ye gods, what ecstasy!

You will realize that much is lost in translation.

Friederike was bright and lively (the poet, in his autobiography many years later, said, "all grace and loveliness"). For Goethe her charm of behaviour vied with the flowered earth and the blue sky. In a mood which feels nature in full harmony with his own bliss, he wrote the exultant triumph song "Märlied", telling how the whole world gleams in laughing sunshine and blossoms burst from branches; joy fills every breast —

Oh earth! Oh sunshine!
Oh rapture blest!
Oh love, beloved,
As golden bright
As clouds of morning
On yonder height!

In spite of Goethe's retrospective reticence in his autobiography, "Poetry and Truth", which turned the Sesenheim months into an episode reminiscent of "The Vicar of Wakefield", the lovers had thought their future union assured. In the fashion of the time, Goethe sent his love a ribbon with roses on it painted by himself and accompanied by the well-known verses ending —

(Let the band that joins us now,
Be no fragile band of roses.)
Mädchen, das wie ich empfindet,
Reich mir deine liebe Hand,
Und das Band, das uns verbindet,
Sei kein schwaches Rosenband.

Goethe was torn by circumstances from this rural setting and proved faithless. Bitter remorse soon caused him to look within himself and become more earnest. Yet love always remained the most potent source of his lyrical inspiration - that for Charlotte was the most enduring, platonic, ever enriching the springs of his poetry.

Another strong impulse for Goethe's lyrics came from external nature. The loveliness of earth touched him deeply for itself and he saw it with the eye of both poet and naturalist. "The Metamorphosis of Plants" is a fine hymn on evolution. The full intoxication of spring glows quivering in the "May Song". In the wonderful second "Wanderer's Nightsong", universally known, the solemn coming on of night among the silent mountains, the sleeping birds, no breath of wind in the tree-tops, the hastening wanderer; all are brought before us in four brief phrases of haunting power, like that of some utterly simple melody of Beethoven's on three or four notes —

Warte nur, balde
Ruhest du auch.

Or, again, we may find a more complex mood as reflected in the stanzas addressed to the moon - a lonely meditation, between joy and pain, of remembered friendship and vanished faith; in a language of half-lights and half-tones, like those of a glimmering landscape and a murmuring river.

Some of the finest of Goethe's songs are really "dramatic lyrics" in Browning's sense. Such are Gretchen's anguished prayer to the Virgin in *Faust* and the first song of Mignon's longing for the sunny south land of orange blossoms and the myrtle (here the question-and-answer method is effective), and the poignant cry of Mignon's second song rising from unfathomable depths —

Nur wer die Sehnsucht kennt,
Weiss, was ich leide.

Another most dramatic lyric is the harp-player's sternly pitiful —

He who never ate his bread with tears
.....
He knows you not, ye heavenly powers.

This poem of fourteen lines is also perfectly built up; thought and diction are one. It consoled a Queen in the misery of her flight into exile after Jena.

Goethe in old age retained his power of song; the note, however, deepens. At 64, he gave us the simple nature lyric "Gefunden" —

Ich ging im Walde
So für mich hin,
Und nichts zu suchen,
Das war mein Sinn;

a lyric inspired by his finding a forest-flower twinkling in the shade. His first urge was to pick it when it seemed to say, "Shall I be broken off only to wither?" He dug it up, root and all, then planted it in a garden where it sprouts and blossoms still.

All the emotions common to humanity, like those of friendship and death, inspired Goethe to sing. It would be difficult to find a finer tribute to friendship or a nobler moral evaluation of a good man's death than the "Epilogue to Schiller's *Bell*" —

For he was of us! May that proud word
Sound far above the poignant cry of grief!

Schiller, he says, was one whose spirit strode onward to the eternity of the True and Good and Beautiful, and behind him, like an empty phantom, lay the commonness to which we all succumb.

And I draw your attention to the fact that in 1805, long before Shelley's magnificent paean to Keats in the "Adonais",

The soul of Adonais like a star
Beckons from the abodes where the eternal are,

Goethe ended his "Epilogue" —

Er glänzt uns vor, wie ein Komet entschwindend,
Unendlich Licht mit seinem Licht verbindend.

Some of Goethe's best songs are, of course, short ballads, like "Der Erbkönig" and the equally dramatic "König in Thule", models in the genre for Heine and Uhland. Goethe's ballads may fall somewhat short of Schiller's in fiery rush and swing; but their intense brevity and plastic power make Schiller's eloquence seem rather rhetorical and his composition looser, whilst his didacticism is obvious.

Goethe composed many short poems of a meditative, critical kind. Already in the creative ardour of the Storm and Stress he had put a bold ode into the mouth of Prometheus, as Prometheus hurls defiance at Zeus, an ode of grand vigour —

Curtain thy heavens, Zeus,
With clouds and mist
And, like a boy that lops
The thistles' heads,
Vent thou thy rage on oaks and mountain-peaks.
Yet thou must leave
My earth to me;
My cottage, too, thou hast not built,
and my hearth
Whose genial warmth
Thou enviest me!
I know nought more pitiful
Under the sun than ye gods!
Ye nourish miserably
With sacrifices
And votive prayers
Your majesty
I turned my wondering gaze
Up toward the sun, as if with him
There was an ear to hear
A heart like mine
To feel compassion for distress
Here I sit and shape
Man in my own image,
To suffer, to weep,
To enjoy and be glad,
And scorn thee,
As I ! *

A similar musical ode is one to Chronos, Old Father Time; the setting, a stage-coach journey over the Alps; its moral, the mastery of one's wild horses that became the law of Goethe's life. He ever after kept before him the image of the charioteer and his four-in-hand.

Goethe often used mythical symbols to convey his thoughts about

* This translation is by E. G. Waterhouse.

God and the world. In one short poem, "The Divine", the two unreconciled aspects of Goethe's thought, centering in Man and in Nature, found superb expression side by side. "I have many times come in contact with it and been ennobled," said George Meredith of the "Song of Man", "man who alone can achieve the impossible." In its opening stanzas, the arrogant claims of Prometheus are over-thrown, creating like the gods and in their despite. Man is now seen first as the helpless subject of passionless Nature, of inexorable eternal laws. But then, abruptly as in the poetry thought of Alfred de Vigny, we see how man may release himself from these bonds —

Man alone
Can achieve the impossible.
He distinguishes,
Chooses and Judges,
He can make
The moment endure.
He alone is able
To crown the well-doer,
Punish the evil,
To heal and to save;
All things that stray and wander,
To bind for his good. *

Man is exhorted to act nobly, helpfully - this alone distinguishes him from all other known creatures - untiringly to strive for the good and the true. Man's nobility should be an image of the divine as we conceive it in anticipation. The eternal, Goethe says elsewhere, is not to be known, but to be lived. At the close of "Faust", he declared that true freedom can be had only by the effort which daily conquers it anew. Much of the pith of his wisdom is to be found throughout his poetry in couplets like —

Theory, friend, is old and grey
And green the golden tree of life.

After two centuries, the lyric poet in Goethe is still his most precious gift to us. Goethe's final judgment on creative and imaginative literature was, "Poetic matter is matter of one's own life."

Goethe's genius found its richest expression in the lyrics and their first characteristic remains their naturalness. His songs were rooted in his life: he gave poetic form to reality. Yet he did not sit down and transcribe that reality into poetry - it arose spontaneously. He enclosed the emotion in a perfect circle, fully objectified, so that a lyric, springing out of Goethe's own experience, yet immediately acquired an independent existence as great poetry. The river of Goethe's lyrical genius still runs full, strong, clear, and alluring.

* This translation is by C. H. Herford.

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STRONG LANGUAGE DEPARTMENTS

Your language department can be the strongest, best integrated, most vital department in the school. It depends on you.

A department must function as an integrated unit. There must be a recognized goal toward which all members of the department are striving, and there must be a recognized and accepted means to achieve this goal. Communication one with the other and guidance are needed, and above all there must be trust and understanding!

If a department is to function constructively each member must trust the other. At the very first meeting of the department it should be clearly stated that there in no individual who has all the answers, but that a group of teachers with different background, training and experience can meet most problems successfully, if they are willing to share their wealth of experience one with the other. This is a major step toward creating a feeling of trust.

Teachers demand an impossible perfection of themselves and they feel that other teachers are constantly measuring and evaluating them. This engenders an uneasy atmosphere that must be dispelled, if your department is to work together. There must be trust - trust that allows any member to openly admit that some aspect of the course, whether method or content, has him baffled. This admission must be met by complete understanding on the part of the other teachers - an honest understanding that every teacher has limited knowledge and that there are many areas in which he lacks experience. With this trust and understanding your department will enjoy free discussion of methods and courses which would otherwise be impossible.

If your department has a strong, adventurous, enthusiastic spirit, this trust will be greatly strengthened. Each member of the department should feel that all other members are teaching foreign languages because there is nothing else they would rather do. There must be a feeling that in every foreign language class the teachers are giving their all in knowledge, technique, personality and energy to create a living educational experience that will sweep the students along - no matter what the resistance. In this way each teacher feels that he is a part of a successful team, and in turn he too will give of his best.

If there is to be a healthy relationship among members of a department,



they must meet regularly to discuss courses, problems and students. To meet once a month is to bring together a coldly formal group of constrained strangers. To meet once a week is to maintain constant contact and an easy atmosphere for discussion.

A meeting once a week may seem excessive to many. But is it? Between two meetings a possible 40-45 lessons are taught by each teacher. These lessons must be studied by each individual teacher, but they should also be discussed as a group. Ideas for presentation of the lesson, techniques that could be used, the stress that should be put on each section of a lesson - these should be discussed and developed together. The steady progress of a course that is being taught by several teachers needs careful supervision so that the pace of presentation remains fairly uniform. A weekly check at a meeting can reveal to the teacher whether he is covering the course too slowly, too quickly or at an average pace. Frequent meetings enable teachers to discuss ways in which the overall language programme for the school can be enriched - French club, language library, French student newspaper, records, tape-recorder, magazines, newspapers etc. A weekly meeting also allows the head of the Department to pass on immediately any administrative policy that he has been asked to discuss with his department members.

And above all, it gives the head a chance to throw some fuel on the flames of enthusiasm which may be flickering feebly under the weight of routine and student resistance.

Yes, you, too, can be a member of the best department in your school. It depends on you, your trust, your understanding and the spirit of your contribution.

Lui: "Depuis que je t'ai rencontré, je ne mange plus, je ne dors plus, je ne bois plus."

Elle: "Mais pour quelle raison?"

Lui: "Je suis cassé."

Curé: "Dis donc, Baptiste, tu ne salues plus ton curé quand tu le rencontres sur la rue?"

Baptiste: "Mais monsieur le curé, c'est vous qui l'avez défendu dimanche quand vous avez dit: 'Hors de l'Eglise, pas de salut.'"

I should like to thank those who have written encouraging letters to this column. It is gratifying to know that teachers have benefited from ideas expressed here. I should like to remind all readers that this is *your* column. Please send in your questions, your problems, or any material that might help other teachers.

M.K.

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COMMENTS ON THE CANDIDATES' ANSWERS TO THE GRADE 13 EXAMINATIONS IN FRENCH, 1961

Prepared by the Marking Committee

Teachers are reminded that the same type of question may not necessarily be used again and that marking schemes vary from year to year according to the character of the questions. These comments are not intended as a teaching guide but as information which may be useful in a general way to teachers.

FRENCH AUTHORS

A. *Evaluation*

Part I

Section I	Dictation	18 marks.
Section II	General Questions	60 marks.
Section III	Essay	30 marks.
Section IV	First Sight Passage	24 marks.
Section V	Second Sight Passage	24 marks.

Part II (Objective)

1. Multiple Choice	8 marks.
2. Synonyms	10 marks.
3. Definitions	8 marks.

182 marks.

B. In comprehension Questions one full mark was deducted for:

- (1) Incorrect information or omission of information.
- (2) Incomplete sentences (one for each section).
- (3) Irrelevant material.
- (4) English words or obvious fabrications.

C. In comprehension questions all other types of errors received the x (—½ mark) penalty i.e. grammar, spelling, verb tenses, mood, diction, (except as below).

D. *Diction*

If a French word used in error leads the reader to the meaning intended the error is x. If, however, this French word leads away from the meaning intended it received a full mark penalty.

We found that the above development in the handling of diction errors was quite workable.

E. *General Comments*

1. It seems very unfortunate that there are still some teachers who do not train their students, from Grade Nine on, in the correct procedure for handling examinations. Double spacing, correct numbering and careful writing should be constantly stressed. It *should* be self-evident that these procedures are of benefit to all concerned.
2. This year far fewer cases were found of students putting their name or location or some indication of religion on the examination book. Keep up the good work!
3. It is to the student's advantage to do sections and numbers *in order* regardless of what they do in other examinations. If the student wishes

to leave a question till later he should leave a space with the proper numbering shown. When this is *not* done the question, we have found, is often left out.

4. Rough work is *not* to be done on the ruled page.

5. Whenever specific instructions are given within a question on the number of details required or the number of words necessary, the student *should* be very careful to follow them. Penalties are imposed whenever the extra material is faulty in either information or grammar.

Section I - Dictée

1. Thirty-six groups.

2. Each group received one mark. The total was later divided by two, giving the dictation a value of 18 out of 182 marks.

3. Because of the difficulties in the vocabulary and the voice of the speaker, two difficult expressions were often put together in one marking group e.g. "l'ivrogne s'était mis" and "contre l'obsession du père".

4. It is a waste of time to try to recopy the dictation. This should be impressed on your students.

5. The students could eliminate many errors by checking their written work for grammar and spelling mistakes.

6. Since the number of schools which reported "technical difficulties" in playing the dictation record seemed quite high, the committee has recommended to the Department that stringent action be taken in the future against schools which do not make every effort to give their students the dictation test.

Section II - Questions

Total - 60 marks (5 marks per question)

General Comments

1. Any logical tense was accepted, even if not the exact tense of the question, but the student was penalized for switching tenses each time it occurred within an answer.

Serious errors in tense usage:

(a) The pluperfect in subordinate clauses after the past tense of the main verb was generally ignored. There should be a greater stress on tense sequence.

(b) When the question was in the past definite, students used the past anterior in *all* subordinate clauses instead of in temporal clauses only.

(c) Confusion of imperfect and past indefinite tenses.

(d) Conditional used for imperfect for the English idea contained in "would" for habitual action.

2. Many students still ignore the directive "par une ou deux phrases".

3. Students should be reminded to write on alternate lines and to keep all the questions of one section together.

4. The teacher should demand simple direct answers.

5. This section is meant to test the student's exact knowledge of the text. Generalization on the part of the student is seldom given full value.

Section III (Composition)

The composition question had a value of 30 (out of 182 for the whole paper). Twenty-four marks (eight details at three each) were allowed for

the "détails"; six marks, for style. From this a maximum of 12 x penalties for faulty language were subtracted, which, when divided by two, made a maximum loss for language of six marks.

Most candidates received good marks for their composition, but the range of marks this year was so small that in another year more marks may well be deducted for language and more weight given to "style." (In this term we include such factors as good organization and imagination, logical sequence and developments of ideas, level and variety of vocabulary, smooth flow of thought, avoidance of awkward sentences, etc.) The student who simply lists components, sometimes not even in the proper order, would lose heavily if more marks were given for style in the future.

Many problems arose this year from the student's ignoring the word "malheureuse" in the title. Such details as "jouer à la politique" were certainly part of their life, but not "malheureux". Sometimes details were acceptable only if developed to show their "malheureux" feature, e.g. "Désiré avait un frère et une soeur" was worthless unless connected with the throwing out or the alienation, or with a word such as "vaurien" or "créature". Teachers might be surprised to know that a considerable number of candidates wrote on the Pasquier family. While their components were counted (at a reduced rate), teachers should warn their pupils to note each word of the title, because another year might well see *NO CREDIT* given for such a composition.

Some acceptable components were: poverty, family quarrels, beating of Désiré, father's instability in jobs, the shame of the police visit, Désiré's suicide. More than thirty-five details were acceptable.

As usual, we must recommend that teachers check the poor hand-writing of their candidates. Another thing which causes confusion, and sometimes loss of marks, is the habit of bracketing or enclosing in X's, material which should have been stroked through in order not to be counted. We would also like pupils to be warned against taking time to count words. It is a waste of time to do this instead of checking. If pupils write compositions during the year, surely they can learn how much room 100 words occupy, and act accordingly. Examiners have not had time to count words for some years; the candidate who writes too little generally lacks components, and the one who writes too much is penalized for language errors. To make more time for composition practice some teachers have pupils write "essays" on a story or a chapter instead of doing the A exercise. This might help the candidate who wrote "Pauvre Désiré était près de sans un ami mais Laurent", or "La police a tiré l'appartement des Wasselin à part, faisant une messe", although probably not much can be done for the author of "Désiré était intelligent mais une imbécile."

Pupils will probably do better if they are given this advice:

1. Make an outline in *French* on the left-hand page. (When the rough work must be counted because there are insufficient components in the finished essay, no credit can be given for material in English).
2. Try to organize these outline points into a true composition having form and structure.
3. Write the composition, having regard for variety of sentence structure.
4. Use French words and phrases with which you are familiar, rather than translating English ideas.

Sight.

Both sight passages were well chosen. The vocabulary was within the scope of the average student, and where an occasional difficult word occurred, no questions pertaining to the difficulty were asked.

As in the past, too many answers contained extraneous material, indicating a poor understanding of the text. This type of error received a full mark penalty each time it occurred.

Candidates must read the questions and instructions carefully in order to perceive their exact meaning. For example, many students failed to answer correctly Question one, in Section IV due to their inability to differentiate between "*depuis combien d'années*" and "*depuis quelle année*". Also, a more careful reading of the instructions to Section V would have prevented many students from answering in French. We have recommended that, in the future, *no marks* be allotted to answers given in the wrong language.

Section V, the Sight Passage in which answers were to be given in English, was on the whole poorly done. Essentially, students do not realize that French words cannot always be translated literally into English. The result was that, in many answers, the English was ridiculous e.g. "*Il se tenait toutefois bien raide et portait, à la ville, en toute saison, un haut de forme à bords plats qu'il campait de manière à se dégager le front.*" This part was translated frequently as — "He held himself stiff and carried to the city in all seasons a high form of flat boards in such a way as to disengage his forehead" —.

Students should have more practice in reading a sight passage and in relating in English in *their own words* what they have read.

The best preparation for sight is extensive reading — more, if possible, than the requirements laid down by the Department of Education. The student should train himself to grasp the meaning of the passage and to express himself without necessarily repeating, verbatim, parts of the text or without translating word for word a particular sentence.

We feel that this section of the examination paper where a sight passage is given with French questions requiring English answers is the best test of comprehension and, therefore, suggest that teachers place more emphasis on this type of training.

Part II - Objective

This part of the examination was generally well done. If anything, it proved to be somewhat easy for the majority of candidates. We still feel, however, that it can be a valid test of the work covered. Conscientious drill of synonyms, definitions, pronunciation, etc. during the year is sufficient training for the objective questions.

FRENCH COMPOSITION

Thirty percent of the marks of this year's paper were allotted to the objective part.

Students should be asked not to begin a question or a sentence at the bottom of a page and never to underline anything in red, since marking is done in that color. Rough work should always be done on the blank page and never in the margin. Double space should be left between questions and sub-questions. Students should be trained to use every other line on their school examinations in French, for some candidates are still neglecting to do so.

Legible handwriting is of the greatest importance and the directive on this subject from the Department of Education should be read to Grade XIII students every year.

Candidates ought to strike out, rather than bracket, anything they wish to delete. If two versions of an answer were given, the first in order was marked and the other disregarded; or, if two versions appeared, one above the other, only the one on the line was marked.

The X system for penalties regarding accents, hyphens and elision was again used this year. Incorrect use of accents which altered the meaning of a word or the tense of a verb received a full penalty, e. g. a, à; tacher, tâcher; fut, fût. The X penalty was used only in units having no other error. There was a limit of one X per unit, but no limit to the number of X's for the paper. At the end of the paper, the number of X's was divided by two, which meant that this type of error received a half penalty.

Part I

Candidates lost marks needlessly through failure to read carefully either the instructions or the English sentences to be translated. As in previous years, the confusion between the use of the definite and indefinite articles, as well as the inaccurate use of tenses, caused many unnecessary mistakes.

In the prose passage, as in previous years, either the Past Indefinite or the Past Definite was accepted if used consistently; candidates lost marks for switching from one of these tenses to the other.

Part II

There seemed to be fair correlation between the marks obtained in Part I and II of the French Composition paper.

Students should be warned to follow instructions carefully and to write figures legibly in the *centre* of the spaces provided. If they wish to change an answer, they must strike out the first one completely. This year both answers were rejected if two were given for one question.

Question II caused the most difficulty. More emphasis on word study appears to be needed.

Editor's note: Comments on the Candidates' Answers to the Grade 13 Examinations in German and Spanish will appear in a subsequent issue of the *Review*.

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MATERIAL FOR EXAMINATIONS

GRADE 9

FRENCH

CHRISTMAS, 1961

Based on "Parlons français I"

Time 1½ hours

- I. *Répondez en français* - dans chaque réponse employez un pronom sujet:
 1. Comment vous appelez-vous?
 2. Quel âge avez-vous?
 3. Parlez-vous français?
 4. Où sont les poissons?
 5. Est-ce que monsieur Mercier trouve le journal?
- II. a) *Complétez la conjugaison:*
 1. Je ne suis pas.
 2. Ai-je? (sans "est-ce que")
 3. Est-ce que je ferme? (avec "est-ce que")
 b) *Traduisez en français*
 1. Do we sing?
 2. He is walking.
 3. I am not working.
 4. Does she close?
- III. *Ecrivez à l'interrogatif* (sans "est-ce que")
 1. Elle donne un crayon au garçon.
 2. Vous avez le cahier de Suzanne.
 3. Ils ne sont pas dans l'eau.
 4. Tu admires les fleurs.
 5. C'est un encrier.
- IV. *Ecrivez au négatif*
 1. Parle-t-elle au perroquet?
 2. Tu amuses les enfants.
 3. C'est la fille de madame Laroche.
 4. J'aime le chien.
 5. Elle regarde le chat.
- V. *Remplacez les noms soulignés par des pronoms:*
 1. L'homme regarde la fenêtre.
 2. Où est la fillette?
 3. Paul et Claude parlent français.
 4. Le chat entre dans la cuisine.
 5. Est-ce que le chien regarde les enfants?
- VI. a) *Mettez la forme voulue de: de, du, de la, de l', des.*
 Les crayons

_____	homme
_____	filles
_____	mère
_____	Suzanne
_____	garçon

 b) *Mettez la forme voulue de: à, au, à la, à l', aux.*
 Je parle

_____	papa
_____	fillette
_____	enfant
_____	élèves
_____	maître

VII. *Traduisez en français:*

20, 16, 3, 14, 8.

VIII. *Mettez au pluriel:*

1. Tu portes la chaise au salon.
2. J'ai le chapeau du père.
3. Voici l'amie de la fillette.
4. Il a une plume.
5. Le pupitre est dans la salle de classe.
6. Suis-je un homme?
7. Le fauteuil n'est pas derrière la porte.
8. Parles-tu anglais?
9. Donne-t-il un poisson au garçon?
10. Je ne chante pas avec l'élève.

IX. *Traduisez en français:*

- | | |
|---------------------|-----------------------|
| 1. good-bye | 6. if you please |
| 2. you (pl.) shout | 7. the desk |
| 3. in the street | 8. the dining-room |
| 4. he is looking at | 9. What is it? |
| 5. an envelope | 10. much, many, a lot |

X. a) *Indiquez les liaisons et les consonnes muettes:*

Parlent-elles des enfants en anglais?

b) *Soulignez les mots avec*

- (i) le son [très]: Marie, plancher, merci, école, derrière
(ii) le son [porte]: crayon, perroquet, journal, porte, Paul
(iii) le son [dans]: maman, bassin, parents, chapeau, salon
c) *Divisez en syllabes:*
fatigué, fenêtre, merci, donner, parent.

XI. *Traduisez en français:*

1. Suzanne is walking to school with Claud's sister.
2. Is he not singing on the way home today?
3. Who is working? What amuses the pupil?
4. The master enters the class-room. He is tired.
5. It is Paul. He is opening the living-room window.
6. There is the dog behind the door. Where are the cats and fish.
7. Mummy carries the parrot to the cage for madame Picon.
8. The chalk is in the middle of the table under the hat.
9. We are sitting on the floor in front of the arm-chair.
10. Are the flowers from the man's garden in the vase?

XII. *La Classe*

Voici la salle de classe. Le maître est dans la salle de classe. Il est devant le pupitre. Le tableau noir est derrière le maître. Le maître parle aux élèves. Charles est un élève. Marie est une élève. Ils travaillent mais ils ne sont pas fatigués. Le maître donne un livre à Marie. Voilà le tableau d'un perroquet sur une page du livre. Marie admire le tableau.

Répondez en français aux questions suivantes:

1. Qui est dans la salle de classe?
2. Où est le tableau noir?
3. Qui est une élève?

4. Est-ce que Marie et Charles sont fatigués?
5. Qu'est-ce qui est sur une page du livre?

Marking Scheme I—10 II—10 III—5 IV—5 V—5 VI—5 VII—5 VIII—20
IX—10 X—20 XI—40 XII—10 = 145 + Term 55 = 200

GRADE 10

FRENCH

CHRISTMAS, 1961

Based on "Parlons français I"

Time: 1½ hrs.

I. *Mettez ces verbes au présent:*

- | | |
|-------------------|------------------|
| 1. je (appeler) | 6. il (tenir) |
| 2. vous (dire) | 7. elle (voir) |
| 3. tu (pouvoir) | 8. ils (vouloir) |
| 4. ils (jeter) | 9. elle (savoir) |
| 5. nous (prendre) | 10. tu (espérer) |

II. *Mettez ces verbes au passé indéfini:*

- | | |
|------------------|--------------------|
| 1. elle vient | 6. tu prends |
| 2. nous ouvrons | 7. il a |
| 3. je suis | 8. nous descendons |
| 4. elles tombent | 9. vous voyez |
| 5. il fait | 10. ils partent |

III. *Mettez à l'impératif (pour "tu" and "vous"):*

1. être
2. avoir
3. crier
4. répéter
5. envoyer

IV. *Traduisez le mot entre parenthèses:*

1. (What) est sur la table?
2. Voici l'argent (that) elle a perdu.
3. J'aime le latin. — (What)!!!
4. (What) il dit?
5. (Who) parle?
6. (Which) livres cherchez-vous?
7. Où est la fille (who) pleure?
8. (Who) vous avez vu?
9. (What) désirez-vous?
10. (What) couleur est votre robe?

V. *Remplacez les mots soulignés par les pronoms voulus:*

1. Paul et Alice parlent à leur mère.
2. M. Mercier fait une surprise aux garçons.
3. Marie et sa mère regardent les journaux.
4. Les garçons vont manger toutes ces pommes.
5. La pauvre petite enfant a perdu son livre.

VI. *Mettez au pluriel:*

1. Je commence un long exercice.
2. Elle parle à son cheval.
3. Le mauvais fils jette une pierre.
4. Je mange un gâteau.
5. Voici mon nouvel ami.

VII. *Mettez la forme correcte de l'adjectif:*

1. Ma (first) robe (white).
2. Une (fat) fille (lazy).
3. Notre (new) amie (French).
4. Ma (dear) (old) mother.
5. Cette (beautiful) enfant est (happy).

VIII. *Traduisez en français:*

- | | |
|--------------------------|---------------------|
| 1. 12.30 | 6. every Wednesday |
| 2. 1.30 | 7. next week |
| 3. On 11th August | 8. last Friday |
| 4. the first of February | 9. the eighth pupil |
| 5. in the springtime | 10. ninety-nine |

IX. *Traduisez en français:*

1. They are looking for some cheese, some good cheese; they are not asking for bread.
2. In winter it is cold, the water is cold and we are often cold.
3. On Sunday morning we see our new friends who are coming on Saturday evening.
4. All the girls bathe every Wednesday; they rest but they don't go to bed.
5. I hope that this autumn is longer or better than last summer.
6. She gave him eighty francs. We are sending them some nice presents.
7. On the first of July our holidays began; they ended on the eleventh of August.
8. Did you understand those letters which he wrote? We haven't opened them.
9. I put into my basket the goods that I bought from old François.
10. What is he like? How old is he? He's a young man that I don't like.

X. *Lisez ce passage et répondez aux questions en français.*

Comme il fait beau ce matin Paul et Alice avec leurs cousins Georges et Marie décident d'aller au bord de la rivière qui se trouve tout près du charmant petit village de Tréchamp. C'est la fin de la semaine, donc les enfants ne sont pas à l'école et naturellement ils sont fort contents.

—Dépêche-toi donc, Alice, crie Paul, nous allons être en retard.

Un peu de patience, s'il te plaît, mon petit frère, répond Alice. Je parle à maman. Elle nous prépare un beau pique-nique.

—Bravo, crie Paul qui a toujours faim.

Paul et Marie rencontrent leurs cousins sur le vieux pont qui traverse la rivière devant la ferme de Jacques Dufer. Les enfants aiment bien ce fermier aimable parce qu'il leur donne la permission de jouer dans ses champs. Ils entrent dans un pré au bord de la rivière où les garçons cherchent des poissons pendant que les jeunes filles causent comme toujours. Enfin ils ont faim et ils ouvrent le panier.

—Tiens, crie Marie, nous avons oublié la limonade. Mais à ce moment la fermière arrive avec deux grandes bouteilles de lait.

1. Quel temps fait-il?
2. Quel jour est-ce, probablement?
3. Où vont-ils, les enfants?
4. Comment s'appellent les cousins de Paul et d'Alice?

5. Qu'est-ce que la mère prépare pour les enfants?
6. Où se rencontrent-ils, les quatre enfants?
7. Où se trouve la ferme de M. Dufer?
8. Pourquoi les enfants l'aiment-ils?
9. Qu'est-ce qu'ils ont oublié?
10. Qu'est-ce qu'ils boivent?

Marking Scheme I-10 (10x1) II-10 (10x1) III 10 (5x2) IV 10 (10x1) V 10
 VI 10 (5x2) VII 10 (5x2) VIII 10 (10x1) IX 50 (10x5) X 20 (10x2)
 — Total 150 + Term 50 = 200

GRADE 11

FRENCH

DECEMBER, 1961

Based on "Parlons français II" and "Rions ensemble"

Time 1½ hours

- I. Répondez en français par des phrases complètes aux questions suivantes:
Ali-Baba et les Quarante Voleurs

1. Où Ali-Baba s'est-il caché quand il a vu venir les voleurs?
2. Dans quoi et sur quoi a-t-il transporté chez lui l'or et les bijoux?

Le Portefeuille Volé

3. Où se passe la conversation entre les deux hommes et l'inspecteur de police?
4. Pourquoi l'agent de police a-t-il arrêté M. Sucet quand M. Sucet a ouvert son parapluie?

La lettre de l'inspecteur

5. Pourquoi M. Morisset ne s'est-il pas approché de sa boîte aux lettres pendant trois semaines?
6. Où se trouvait la boîte aux lettres?
7. M. Morisset avait perdu une bonne place. Pourquoi n'était-il pas triste?

Mieux Que Ça

8. L'empereur aime se promener incognito. Donnez un détail qui prouve cela.
9. Qui arrête la voiture et pourquoi?
10. Quel crime cet homme a-t-il commis ce matin?

Un Jeu Stupide

11. Que fait le perroquet quand le singe se cache quelque part sur le bateau? (2 détails)
12. Où flotte le perroquet à la fin de l'histoire? Pourquoi n'est-il pas confortable.

- II. Écrivez les verbes suivants:

1. (envoyer) présent, ils _____
2. (prendre) présent, ils _____
3. (s'asseoir) imparfait, nous _____
4. (finir) imparfait, elles _____
5. (venir) futur, tu _____
6. (acheter) futur, il _____
7. (vouloir) passé indéfini, ils _____

8. (naître) passé indéfini, elle _____
9. (se cacher) impératif, 2^{me} du singulier _____
10. (avoir) impératif, 2^{me} du pluriel _____

III Traduisez les mots en parenthèse:

- (a) 1. _____ il a fait? (what)
2. _____ fait le bruit? (what)
3. _____ joue-t-il? (at what)
4. _____ ? (What is this?)
5. _____ est ce livre? (Whose)
- (b) 1. _____ élèves (80)
2. la _____ page (ninth)
3. _____ (May the first)
4. _____ (1960)
5. _____ (next Thursday)

IV. Ecrivez les phrases suivantes au passé indéfini, et faites accorder les participes, s'il y a lieu:

1. Paul et Louise sortent.
2. Elle ne nous montre pas les fleurs.
3. Elles se lavent les mains.
4. Vous levez-vous à sept. heures, Marie et Louise?
5. Combien de lettres ouvre-t-il?
6. Vous faites-vous mal, madame?
7. La vieille femme s'assied.
8. Voici les belles robes que je m'achète.
9. Ils ne se donnent pas la main.
10. Ne se revoient-ils pas à Paris?
11. Vous reconnaît-elle, messieurs?
12. Ne se regardent-ils pas?

V. Traduisez:

1. The fisherman's dog is good-tempered. He has bitten no one.
2. The keys that he lost were in this suit on Friday evening.
3. What is he afraid of? The thieves have gone away.
4. His grandmother died five years ago in England.
5. He took a seat beside the policeman. Both spoke in a low tone.
6. How long has the doctor been talking to the boss?
7. The schoolmaster wore glasses and was about fifty years old.
8. Our neighbour has just returned home. She has been ill for a week.
9. What has happened? Why did you drop the jug?
10. He did not dare refuse for his father was in a bad temper as usual.

Marking Scheme I—36 (12x3) II—10 (10x1) III—10 (10x1) IV—24 (12x2)

V—40 (10x4) — Total 120 + Term 30 = 150

GRADE 12

FRENCH

CHRISTMAS, 1961

Based on "Parlons français II" and "Conteurs modernes"

Time 1½ hours

PART A

- I. Ne copiez pas les phrases. Faites une liste verticale des mots du conte "La Maison" qui remplacent les tirets dans les phrases suivantes.
1. Quand la femme était malade, elle faisait toutes les nuits le même _____.

2. Elle était attirée par une maison. Une ——— peinte en blanc fermait l'entrée.
3. La maison, bâtie de ——— blanches portait un toit d'ardoises.
4. Il y avait une porte de chêne clair aux ——— sculptés.
5. Elle souhaitait visiter cette maison mais personne ne répondait à ses ———.
6. Elle a décidé de passer ses vacances sur les routes de France à la ——— de la maison.
7. Devant la maison s'étendait une grande ——— tondue comme les gazons anglais.
8. Un domestique a paru. C'était un homme au visage triste, vêtu d'un ——— noir.
9. Le château est à ———, madame, et je suis ici pour le faire visiter.
10. Il avait souvent rencontré la nuit dans le parc le ——— qui avait mis ses maîtres en fuite.

II. *Ecrivez sur toutes les deux lignes, s'il vous plaît, et répondez par des phrases complètes aux questions suivantes.*

1. Pourquoi Mathilde n'avait-elle eu aucun moyen d'être connue, aimée, épousée par un homme riche et distingué?
2. Elle souffrait sans cesse, se sentant née pour toutes les délicatesses et tous les luxes." Mentionnez UNE chose dont elle souffrait et UN luxe qu'elle aurait voulu avoir.
3. Quelle invitation M. Loisel a-t-il rapportée un soir?
4. Donnez UN détail qui indique la réaction de Mathilde quand elle a reçu cette invitation.
5. Elle a demandé quatre cents francs à son mari pour acheter une toilette convenable. Pourquoi réservait-il juste cette somme?
6. Sa toilette était prête. Pourquoi Mathilde n'était-elle pas encore contente?
7. Quelle amie est-elle allée voir? Pourquoi?
8. Qu'est-ce qui indique le grand succès de madame Loisel au bal?
9. Mentionnez UNE chose qu'ils ont faite pour retrouver la parure.
10. "Bonjour Jeanne". Pourquoi la femme adressée ainsi ne reconnaissait-elle pas madame Loisel?

III. *Ne copiez pas les phrases. Faites une liste verticale des mots qui expriment d'une autre façon les mots soulignés.*

1. Il *balbutia*: "Mais la robe avec laquelle tu vas au théâtre."
2. Il *cessa de parler*, stupéfait, éperdu, en voyant que sa femme pleurait.
3. Donne ta carte à quelque collègue dont la femme sera mieux *nippée* que moi.
4. Je ne sais pas *au juste*.
5. *Essaie* d'avoir une belle robe.
6. *Je préfère* ne pas aller à cette soirée.
7. Tout à coup elle *découvrit* une superbe rivière de diamants.
8. Ils *commencèrent* à chercher une voiture.
9. *Après* une semaine ils avaient perdu toute espérance.
10. Il faut écrire à ton amie que tu as *cassé* la fermeture.

PART B.

I. *Ne copiez pas les phrases. Faites une liste des formes convenables des verbes.*

1. Nous (apprendre) le français depuis quatre ans.
2. Nous partirons dès qu'elle (être) prête.
3. Il a dit qu'il (venir) quand il aurait fini ses devoirs.
4. S'il (faire) beau nous irons à la campagne.
5. Quand vous le (voir), priez-le de venir nous voir.
6. Si vous ne (se taire) pas, je me fâcherai.
7. Elle ne s'approcherait pas du chien si elle le (craindre).
8. Elle vous téléphonera aussitôt qu'elle (recevoir) les nouvelles.
9. Venez nous voir lorsque vous (avoir) le temps.
10. Je ne vous aurais pas vus si je (s'en aller).

II. *Ne copiez pas les phrases. Faites une liste verticale des mots qui traduisent les mots anglais.*

1. Sur (what) était-il assis?
2. (What) amuse les enfants?
3. (What) vous faites?
4. (What) voit-il?
5. (What) est le livre que vous lisez?
6. (Who) réclame la récompense?
7. Donnez-(him) de l'argent.
8. Qui a fait cela? (They).
9. Elle s'est lavé (her) mains.
10. Mon métier est plus intéressant que (that) de mon frère.
11. Ma valise est plus légère que (this one).
12. (He) qui hésite est perdu.
13. Ces souliers sont plus confortables que (those) que je portais hier.
14. Voici mes lettres. (Those) sont à Monsieur Lebrun.
15. Connaissez-vous la personne (whose) la voiture est devant la maison?
16. Apportez la cruche (which) est sur la table.
17. Aimez-vous la robe (that) elle a achetée?
18. (Someone) frappe à la porte.
19. Il y avait trois fillettes; (each one) portait des fleurs.
20. N'ont-ils pas pris de bonnes photos? Si, ils en ont pris (a few).

III. *Ecrivez sur toutes les deux lignes, s'il vous plaît. Récrivez les phrases suivantes au passif.*

1. Ma mère a écrit la lettre.
2. Les bons élèves font tous les exercices.
3. Les garçons cueilleront toutes les pommes.
4. Vos parents auront envoyé les colis.
5. On nous invitait à dîner.
6. Les timbres se vendent à la Poste.

IV. *Ecrivez sur toutes les deux lignes, s'il vous plaît. Traduisez en français.*

1. Who gave you permission to come in? Don't refuse to answer our questions. Come and sit down.
2. How long have you known that lady who has just gone out? - For several years.

3. "Look at this pretty silver comb. I bought at the hairdresser's!" she said.
4. Those people usually bored us, but in spite of them we were not bored that evening.
5. How happy the little white goat was when she reached the mountain!
6. The employer gave him four thousand francs and told him to go and whistle at home.
7. Have you nothing to do? Instead of staying there, help us lift this stone.
8. To-day is Thursday the 22nd of December, 1960, isn't it?
9. As soon as we have had dinner, we shall get dressed for the dance. I know that we shall enjoy ourselves.

Marking Scheme A I—10 (10x1) II—30 (10x3) III—10 (10x1) = 50 B I—20 (10x2) II—20 (20x1) III—6 (6x1) IV—54 (9x6) Total 150 Term work 50 = 200

GRADE 13

FRENCH AUTHORS

DECEMBER, 1961

Based on "Maitres Conteurs"

Time 1 hour

- I. *Ecrivez les verbes suivants:*
 1. Futur, troisième personne du pluriel, de *savoir, envoyer, répéter*.
 2. Passé indéfini, troisième personne du pluriel, de *s'asseoir, offrir, partir*.
- II. *Répondez en français par des phrases complètes aux questions suivantes:*
 1. De quelle façon les gens de Cucugnan négligeaient-ils leur devoir religieux?
 2. Que dit Daudet de l'origine de ce fabliau?
 3. A quelle intention saint Pierre a-t-il prêté au curé les sandales miraculeuses?
 4. A quoi l'abbé a-t-il comparé les foules qui entraient dans l'enfer?
 5. Comment ce Tortillard avait-il témoigné sa manque de respect pour la religion?
 6. Décrivez brièvement le second rêve de M. Martin.
 7. Comment le père Stenne a-t-il contribué à la défense de Paris?
 8. Comment le petit Stenne passait-il ses journées pendant le siège?
 9. Faites le contraste entre la situation des franc-tireurs et celle des Prussiens.
 10. Pourquoi le petit Stenne n'était-il pas moins coupable de trahison que son compagnon?
- III. *Donnez un mot ou une locution qui exprime à peu près le même sens que chacun des mots suivants:*

des besicles	blème	une parterre	une caserne
le mot d'ordre	un bivouac	prévenir	cheminer
- IV. *Lisez le passage suivant et répondez en français par des phrases complètes aux questions qui le suivent.*

Le régime politique des pays anglo-saxons est basé sur une discipline acceptée. La liberté est le premier de ces biens que l'instinct britannique a limités pour en rendre la jouissance plus certaine et plus stable. Notre système parlementaire consiste en une délégation des droits indi-

viduels, de sorte que les sacrifices financiers ou autres demandés à la nation soient discutés et acceptés par ses représentants. Ce système assure des garanties contre les actions arbitraires: mais il implique aussi la renonciation à tout caprice de volonté personnelle, à l'action directe; il implique encore l'engagement de ne pas disputer une décision à laquelle le citoyen n'a collaboré que par son représentant. Il suppose, de mille façons la répression du simple désir individuel. Son application exige, d'autre part, un esprit de mutuelle tolérance civique. C'est la démocratie qui, parmi les systèmes politiques, réclame du citoyen le plus haut degré de vertu.

1. Quel est le fondement de notre régime politique?
2. Dans quelle intention limitons-nous la liberté individuelle?
3. Qu'est-ce qui caractérise avant tout notre système parlementaire?
4. Comment le citoyen participe-t-il à la solution des problèmes politiques.
5. Contre quoi le citoyen est-il protégé?
6. En revanche, quel sacrifice doit-il faire?
7. Pourquoi, selon l'auteur, devrait-on accepter les décisions du parlement?
8. Quelle attitude envers son voisin doit avoir le citoyen?
9. Quelle est la caractéristique essentielle du citoyen dans une démocratie?

I—6 marks (6x1) II—50 marks (10x5) III—8 marks (16/2; deduct 1 for spelling or gender) IV—36 (9x4; deduct up to 2 marks per answer for errors in French).

GRADE 13 FRENCH AUTHORS (Marking Scheme)

- I. 1. ils sauront enverront répéteront
2. ils se sont assis ont offert sont partis
- II. 1. Ils n'allaient | venaient pas à confesse | au confessionnal
Penalize 1 for wrong tense or "confessio" for a place.
2. Il dit qu'il a traduit un poème provençal | de Roumanille.
Deduct 2 for omission of either "poème" or "provençal" de R.
3. C'était pour protéger ses pieds sur la route du purgatoire | de l'enfer.
Deduct 2 for omission of "protection" or identification of road.
4. Il les a comparés à des fournées | aux foules qui entraînent le dimanche au cabaret.
Deduct 2 for omission of "foules", dimanche" or "cabaret".
5. Il a filé son chemin le chapeau sur la tête et la pipe au bec.
Deduct 2 for each omission of one of these *three items*.
6. Il gravissait le chemin du paradis suivi de son troupeau.
Deduct 2 for omission of either of these 2 détails.
7. Il surveillait le pétrole sur son square.
All 3 details are required. Deduct 2 for omissions of any.
8. Il courait dans les rues, suivait les soldats, regardait les jeux de galoche.
Any 2 significant activities make a complete answer.
9. Four details (2+2) required for a full answer. Any valid ones.
Deduct 2 for each one lacking.
10. Il aurait dû avertir les Français qu'on les avait trahis:
Il n'a pas rapporté la trahison.

Give only 3 for il était avec le traître.

- III des besicles — des lunettes
 le mot d'ordre — le mot (de passe)
 blême — pâle
 un bivouac — un campement
 une parterre — une plate — bande | un jardin de fleurs
 prévenir — avertir | informer | annoncer
 une caserne — un bâtiment où logent les soldats
 cheminer — marcher
- IV. 1. Il est fondé sur une discipline acceptée
 or une délégation des droits individuels.
 2. Nous la limitons pour en rendre la jouissance plus certaine.
 3. Il consiste en une délégation des droits individuels.
 or Il implique la renonciation à tout caprice de volonté personnelle.
 4. Il y participe par ses représentants.
 5. Il est protégé contre les actions arbitraires.
 Sa liberté est garantie.
 à l'action directe
 6. Il doit renoncer à tout caprice de volonté personnelle.
 In ne doit pas disputer les décisions faites par son représentant.
 une décision à laquelle il a collaboré par son représentant.
 7. On y est représenté.
 On y a collaboré par ses représentants.
 8. Il doit avoir un esprit de mutuelle tolérance (civique)
 tolérer les autres | avoir de la tolérance
 9. C'est la vertu | la tolérance.

GRADE 13 FRENCH COMPOSITION DECEMBER, 1961

Based on "Parlons Français III" and "Maîtres Conteurs"

Time 1 hour

- I. Remplacez les tirets ou les mots en italique par des pronoms convenables. Faites tous les autres changements nécessaires.
1. Allez au cinéma avec *Henri et son ami*.
 2. Vous avez vu *Henri et son ami* au cinéma hier soir.
 3. Dites à *Henri* votre nom.
 4. C'est le jeune homme au père ——— vous avez demandé des renseignements.
 5. Ce sont *Henri et son ami* ——— ont suggéré cela.
- II. Dans chacune des phrases suivantes, remplacez le tiret par le mot demandé par le sens. Ne copiez pas toute la phrase.
- (1) Voici le livre ——— il s'est souvenu.
 - (2) ——— quel sport vous intéressez-vous le plus?
 - (3) Pourquoi vous êtes-vous passé ——— votre déjeuner?
 - (4) ——— qui me dégoûte surtout, c'est son habitude de mentir.
 - (5) Il est plus âgé que vous ——— trois ans.
 - (6) ——— quoi pensez-vous?
 - (7) Cette salle a quinze pieds de long ——— treize de large.
 - (8) Je ne peux le trouver ——— part.

- (9) Il m'a empêché _____ le faire.
 (10) Je n'ai rien _____ spécial à faire.

III. Ecrivez les formes suivantes:

- (1) *ils*, présent du subjonctif: joindre; chanceler; peser.
 (2) *vous*, futur: espérer; accueillir; être.
 (3) *il*, passé défini: soulager; descendre; disparaître; surprendre.

IV. Traduisez en français.

1. She has been standing in front of the fire for ten minutes. If she is sick, she should stay here instead of going home.
2. It is easy to see that you cannot take your friend's unless he lets you. Buy one from John.
3. He ordered us to leave the school and we obeyed him. What a lot of noise we were making!
4. It is getting colder and colder. The worse the weather at this time of the year, the more probable it is that winter will not be long in coming.
5. She will be quite unhappy when she has nothing important to do. She ought to have taken more interest in what she was studying.
6. I am waiting for someone who can introduce me to him. Perhaps it would be better for me to drink some coffee first. After all, one can't do without food, can one?

V. Traduisez en français:

The siege of Paris by the Prussians changed everything for father Stenne and his son who was only ten or twelve years old. The latter used to spend his time watching the games of "galoche" in the square. A tall fellow in a blue smock habitually wagered a good deal of money and little Stenne wondered where he got so much. He was soon to know. He and his new friend set out one snowy morning to sell newspapers to the Prussians, pretending to pick potatoes on the way. At one post they learned that the Prussian pass-word had been discovered and that the French were going to attack that night. The big fellow gave this secret to the enemy. All at once little Stenne understood the terrible crime they had committed in betraying their country. He felt so guilty and wretched that he told his father the whole story.

Marking Scheme: I—10 II—10 III—10 IV—40 V—30 — Total 100

GRADE 11

GERMAN

CHRISTMAS, 1961

(First Book in German)

Time: 1½ hours

I. Answer with a complete German sentence the questions following this paragraph:

Karl und seine Freunde spielen Tennis. Karl sagt: "Diese Bälle sind nicht gut, sie sind zu alt." Sie spielen aber eine Stunde und machen dann einen Spaziergang. Das Wetter ist schön, es ist warm und die Vögel singen in den Bäumen. Hans und Leo gehen um fünf Uhr nach Hause. Sie wohnen in der Gartenstrasse. Karl kommt müde und durstig nach Hause. Er trinkt ein Glas Wasser und geht auf sein Zimmer.

1. Was spielen Karl und seine Freunde?
2. Warum sind die Bälle nicht gut?
3. Wie lange spielen sie?

4. Was machen sie nach dem Tennisspielen?
5. Wie ist das Wetter?
6. Wo singen die Vögel?
7. Wann gehen sie nach Hause?
8. In welcher Strasse wohnen sie?
9. Warum trinkt Karl?
10. Warum geht Karl auf sein Zimmer?

II. *Answer with a complete German sentence the following questions:*

1. Wer ist dein(e) Französischlehrer(in)?
2. In welchem Zimmer arbeitest du am Abend?
3. Um wieviel Uhr morgens beginnt die Schule?
4. Von welcher Farbe ist die Milch?
5. Was ist das Gegenteil von "der Tag"?
6. Was machen die Schüler meistens in einer Arithmetikkasse?
7. Wie viele Brüder hast du?
8. Du gehst morgen zur Schule. Wohin geht dein Vater?
9. In welchem Zimmer steht meistens ein Klavier?
10. Wo ist ein Garten meistens?

III. *Conjugate in full (6 persons) the following verbs:*

1. grüssen 2. bleiben 3. antworten 4. zeichnen 5. sein

IV. *Decline in full:*

1. das Pult 2. euer Zimmer 3. diese Bank 4. welcher Traum
5. keine Mutter 6. jener Stuhl

V. *Write the nominative plural only of these nouns:*

1. Sohn 2. Brot 3. Lehrer 4. Töchterchen 5. Wurst 6. Vater 7. Tag
8. Spaziergang

VI. *Rewrite the following sentences giving the correct form of the definite article, and contracting it with the preposition, where possible:*

1. Schreiben Sie das Wort in _____ Heft!
2. Er steht neben _____ Mutter.
3. Die Schüler kommen an _____ Pult.
4. Wer ist in _____ Zimmer ausser _____ Bruder?
5. Er legt das Buch auf _____ Tisch.
6. Ich gehe um _____ Haus.
7. Der Stuhl steht zwischen _____ zwei Fenstern.
8. Was sagt er von _____ Garten?
9. Ich gehe morgen auf _____ Land.
10. Er sagt oft zu _____ Mutter: "Ich bin hungrig."
11. Das Buch liegt über _____ Papier.
12. Sie sagt nun zu _____ Lehrer: "Ist mein Satz richtig?"
13. Er schaut in _____ Garten.
14. Was hat er gegen _____ zwei Töchterchen?
15. Sie sitzt an _____ Fenster.
16. Schreiben Sie mit _____ Feder!
17. Sie fragen nach _____ Dienstmädchen.
18. Gehen Sie in _____ Kino?
19. Er wohnt bei _____ Vater des Lehrers.

VII. *Translate:*

1. The pupil is handing her notebook to her friend.
2. That teacher's daughters learn French quickly and accurately.

Marie and Heidi, you are not very industrious. Are you looking at the blackboard?

4. Jack's sister is not yet well. She is at home today.
5. After supper she plays the piano but I go upstairs immediately.
6. Where is your mother, Fred? - She is setting the table in the dining-room.
7. I am going to grandfather's tomorrow. He lives in the country.
8. At three o'clock he drinks two cups of coffee and eats a piece of bread.
9. Every evening Marie takes a warm bath; then she goes to bed.
10. Come through the kitchen, Miss Müller, I am sewing in the work-room.

Values: I—10, II—20, III—10, IV—12, V—8, VI—20, VII—40 Total: 120

GRADE 12

GERMAN

CHRISTMAS, 1961

Based on "First Book in German"

Time: 1½ hours

- I. Schreiben Sie die dritte Person des Singulars von diesen Verben im *Präsens* und im *Perfekt*!
verlieren hinausgehen helfen denken erwachen
- II. Schreiben Sie die drei Formen des Imperativs von:
die Frage wiederholen; sich auf die Bank setzen; den Hut abnehmen;
sich die Hände waschen.
- III. Deklinieren Sie im Singular und im Plural!
dieses neue Land sein letzter Brief welche kleine Stadt
unser neues Haus jener deutsche Knabe
- IV. Übersetzen Sie ins Deutsche die englischen Wörter! Eine Liste genügt.
 1. (When) es zu regnen anfang, kehrten wir um.
 2. Dieser Hut ist nicht so schön wie (yours).
 3. (Whose) Buch ist das?
 4. Fragen Sie Karl, (when) er nach Deutschland kommt.
 5. Hier ist der Bleistift, (that) ich gefunden habe.
 6. Der Schüler, (whose) Buch ich habe, ist nicht hier.
 7. Sagen Sie mir, (who) eben hereingekommen ist.
 8. (Before) ihr daran denkt, ist Weihnachten da.
 9. (To whom) hast du den Stein gezeigt?
 10. (With what) hast du das gemacht?
- V. Setzen Sie persönliche Pronomina für die Hauptwörter!
 1. Der Schüler begegnet dem Lehrer.
 2. Die Tochter geht mit der Mutter.
 3. Der Kellner brachte den Kaffee.
 4. Bringen Sie der Mutter das Buch!
 5. Das Geld kam von den Verwandten.
- VI. Beantworten Sie kurz auf deutsch folgende Fragen über "Krümmel als Detektiv!"
 1. Welches Signal hat Paul gegeben, als er bereit war, wieder ans Land zu kommen?

2. Warum darf man sagen, dass der Fremde Glück hatte, dass er von diesen zwei Knaben gerettet worden war?
3. Warum denkt Krümel, dass der Fremde einst in China war?
4. Warum hatte man nicht ausfinden können, wie der Fremde heisse?
5. Warum hat Krümel die Bibliothek in Swinemünde besucht?
6. Wann wussten die Knaben erst, dass sie das richtige Haus gefunden hatten?
7. Wie tat Herr Knoll, als die Knaben nach dem Jagdzimmer fragten?
8. Wo haben sie das Zelt für jene Nacht aufgeschlagen?
9. Was war die grosse Frage, welche Krümel Herrn Knoll anrichten wollte?
10. Warum darf man glauben, dass der Hausmeister des Diebstahls schuldig war?

VII. Übersetzen Sie diese Sätze ins Deutsche!

1. Karl was wearing a new suit when we saw him in front of the restaurant.
2. Our summer cottage is on the shore of a small lake which is not dangerous anywhere.
3. Most German children begin school when they are six years old and the course lasts eight years.
4. I am sorry that you have caught a cold; stay at home until you are well again.
5. Hans says in his letter from New York that he likes it there and that he has a position.
6. After the girls were through with their lessons, they played tennis for an hour.

Values: I—10, II—10, III—20, IV—10, V—10, VI—30, VII—30 Total: 120.

GRADE 13

GERMAN COMPOSITION

CHRISTMAS, 1961

- Based on "First Book in German"

Time: 1½ hrs.

- A. Schreiben Sie die dritte Person des Singulars von den folgenden Verben im *Präsens*, im *Imperfekt*, und im *Perfekt*!
schneiden vergessen wissen einladen erhalten
- B. Übersetzen Sie die eingeklammerten Wörter! Eine Liste genügt.
 1. Die Feder, (that) ich fand, schreibt sehr gut.
 2. Dieser Tisch ist kleiner als (that one).
(Whom) haben Sie geholfen?
 4. Seit (that) Tage habe ich ihn nicht gesehen.
 5. Was sagst du (to that)?
 6. Das ist das Beste, (that) ich kann.
 7. Ich schreibe nicht viel, (for) ich habe nicht viel Zeit.
 8. Das sind die Kinder, (whose) Vater krank ist.
 9. (When) das Wetter schlecht war, blieb ich immer zu Hause.
 10. Karl hat mein Buch und ich habe (his).
- C. Fügen Sie die richtigen Endungen ein!
Die fröhlich — Schüler sangen ein alt — Volkslied auf dem lang —
Weg nach Hause. Ihre hell — Stimmen erklangen über die dunkl —

Heide. Für die meist— Kinder war ein solch— Ausflug etwas sehr Interessant—, besonders für die jünger—, für die es der erst— war.

- D. Geben Sie den Nominativ des Plurals der folgenden Hauptwörter an! der Flugplatz das Gedicht das Ohr der Räuber der Schuh
- E. Schreiben Sie folgende Sätze im Passiv!

1. Ein richtiger Diener hatte diesmal die Tür geöffnet.
2. Mein Bruder nimmt mir den Koffer ab.
3. Der junge Herr hat uns im Auto hertransportiert.
4. Der Schüler las die kurze Geschichte.
5. Man kann den Fluss von hier aus sehen.

- F. Übersetzen Sie ins Deutsche!

1. A friend of mine has just returned from a trip to Europe. He found that everything was much more expensive than before the war.
2. After the parents had heard their children sing and answer questions, they went into the gymnasium to watch a basketball game.
3. The people who were waiting in front of the theatre were very disappointed when they were told that the last seat had already been sold.
4. I should have closed my window before I went out. Now the floor is covered with snow and it is too cold in the room to work.
5. Paul wrote that his brother had succeeded in getting a position in a new store. He said that the work was interesting and well paid.
6. Do you think that their mother would have let them travel alone if she had known that there would be nobody at the station to meet them?
7. No one was more surprised than Mr. Tobler when he won the second prize in the contest of his own factory. He had competed under the name Schulze and given his address as "General Delivery" because he had wanted to learn whether an unknown person with no address could win. His daughter did not believe that he could live as a poor man for ten days in a resort-hotel and suggested that they might throw him out.
8. If the manager of the hotel had not tried so hard to please the disguised millionaire, he might have noticed that two poor men had arrived on the evening train. When Dr. Hagedorn complained a few minutes later that there were Siamese cats in his room, which had scratched him, the porter should have known that he was not the man they were expecting.

Values: A—15, B—10, C—10, D—5, E—15, F—95. Total: 150.

A SUPPLEMENT OF EXERCISES for Grade XIII German Reader.

Übungen und Prosen (by R. J. Cornfield, Richview Collegiate Institute, Islington), 'A Supplement of Exercises' to accompany IM GEIST DER GEGENWART has been prepared especially to accompany the text. Will you please make sure that you and your students have both the paper-bound textbook and the separate Exercise Supplement. The price of both is \$3.50, less 20% discount, plus carriage charge. Oxford University Press, 480 University Avenue, Toronto 2, Ont.

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ITEMS OF INTEREST

FRENCH INSTRUCTION EXPANDED IN ETOBICOKE

A program of French instruction, which began as an experiment in the elementary schools in four Advancement Classes, Grades III to VI, in September, 1958, has been expanded, so that in September of this year, 47 classes are expected to be in operation. The first group to receive French instruction in the elementary schools will be ready to enter the secondary schools this fall. There has been considerable increase in the number of classes taking French in various schools throughout the township with 16 Advancement Classes, Grades IV to VII, in September, 1959, and 38 classes in September, 1960. While at the beginning of the experimental classes only one teacher, a French Specialist, was required, by September, 1960, four full-time teachers were employed, and it is expected that six teachers will be required for 1961-62.

The program began after recommendations by the Canadian Conference on Education in Ottawa, February, 1958, to introduce French to children at an earlier age. The purpose of the course is to introduce the child to a language and culture different from his own, and to stimulate his interest in other peoples. Preparation and professional study for the course by Dr. Prueter, Superintendent of Public Schools and others, involved: a visit to Cleveland schools to observe the oral French program in Grades III to VI; interviews with Dr. Jeanneret of the University of Toronto and Dr. Gauthier, Superintendent of French, Ontario Department of Education; a summer course at Laval University in 1958; investigation into the curricula and methods of French teaching in the Protestant elementary schools of Quebec and New Brunswick; observation of an elementary school class in oral French at the University of Toronto schools; a visit to Victoria University Language Laboratory; and a summer course in "Methods of Teaching Foreign Languages" at Western Reserve University, Cleveland, Ohio, in 1959.

From these investigations it was decided that the principal objectives of the French program in Grades III to VI should be to give the child facility in understanding the spoken language and fluency in speaking it, and in Grades VII and VIII to give the pupil facility in the reading and writing of the language. In the lower grades an aural-oral or "Direct Method" approach is used, and in the higher grades this is supplemented by grammar and reading texts. French songs, games and simple plays, and in the higher grades, free composition and dictation, add variety to the program.

To solve the problem of integrating the elementary French program with the secondary school French course, a French Curriculum Committee was set up. From the meetings held during the school year 1958-59, two principles emerged: (1) There must be continuity in the integration of the two programs; (2) Enrichment is preferable to acceleration. To help the teachers integrate the program, a manual has been prepared containing an outline of the subject matter, general methods, and suggestions. In 1961, two systems are planned for the secondary schools, consisting of the standard French course, and the experimental course, made up of one group of a reasonable size in each collegiate.

—C.E.A. Newsletter.

NEW LANGUAGE LABORATORIES IN TORONTO AND DISTRICT.

The Linguatrainer language laboratory set up at Northern Secondary School last year has been so successful that Stark Electronics, Ajax, have been commissioned to set up similar labs in the Toronto area. 34 position labs have already been installed at Jarvis and Harbord Collegiates and a 42 position lab at West Hill. Others are in prospect. It takes only from 3-5 days to set up the equipment, depending upon the number of workers employed. The Toronto Board of Education is now preparing suitable tapes for repetitive work in the labs. If the current interest in oral French continues, language laboratories will soon be considered standard equipment.

A MARKED CHANGE IN OPINION BIG MAJORITY SAYS YES TO 'COMPULSORY' FRENCH

By the Canadian Institute of Public Opinion.

The past two decades have radically changed opinion in English-speaking Canada on whether French should be made a compulsory subject in the nation's elementary schools.

In 1943 only about one in three felt French should be part of the school curriculum, in the same way as spelling or arithmetic.

Today almost two-thirds of the English-speaking public approve of the idea. Approval has increased sharply, also, in Quebec province, mounting from an eight in 10 ratio to more than nine in 10 today.

The widespread belief that English should be taught in all French schools (held by both English and French-speaking Canadians 20 years ago) has also increased sharply in Quebec.

Gallup Poll interviewers asked people the same question used in a 1943 study:

"Do you think that French should be a compulsory subject like spelling, writing and arithmetic in all grades of elementary schools in English-speaking Canada?"

Column below show how English and French Canada react today, as compared to 1943.

(The very large increase in approval outside Quebec in one of the most marked changes in public opinion reported by the Poll in its 20 years of reporting.)

		French Canada		Rest of Canada	
		1943	Today	1943	Today
Should French be compulsory in all English elementary schools?	Yes	79%	92%	36%	61%
	No	15	3	59	36
	Undecided	6	5	5	3
		100%	100%	100%	100%
		French Canada			
		1943	Today		
Should English be compulsory in all French elementary schools?	Yes	85%	97%		
	No	13	2		
	Undecided	2	1		
		100%	100%		

-Toronto Daily Star.

SECONDARY SCHOOL RADIO BROADCASTS

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FRENCH

Intermediate Division (Grades 10-11)

Tuesdays, 11:15 - 11:30 a.m.

A new series of nine fifteen-minute French programmes, chosen from the British Broadcasting Corporation's "Early Stages in French", will be presented for Grades 10 - 11 students. These broadcasts will emphasize spoken French and should prove of special interest and help to the listeners.

No. 1	January 30	.....LA PATRONNE DU CAFÉ SAINT-JACQUES
No. 2	February 6	.....LA VIE DE TOUS LES JOURS
No. 3	February 13	.....AU MARCHÉ
No. 4	February 20	.....UN PETIT MALHEUR
No. 5	February 27	.....DE L'IMPREVU
No. 6	March 6	.....CHEZ LE DOCTEUR BONSOIN
No. 7	March 13	.....AU ZOO DE VINCENNES
No. 8	March 20	.....RETOUR DE VINCENNES A PARIS
No. 9	March 27	.....TOUT EST BIEN QUI FINIT BIEN

Senior Division (Grades 12-13)

Tuesdays, 11:00 - 11:15 a.m.

Five broadcasts, emphasizing spoken French, have been prepared specifically to interest students of Grade 13 French. Each programme will dramatize a portion of one of the short stories of "Les Maîtres Conteurs" (edited by D. Steinhauer) which is prescribed for intensive reading, and for examination purposes. In addition, a short dictation exercise based on the content of the broadcast will be given at the conclusion of each.

No. 1	January 30	.....LE CURÉ DE CUCUGNAN
No. 2	February 6	.....LES PRISONNIERS
No. 3	February 13	.....A CHEVAL
No. 4	February 20	.....MATEO FALCONE
No. 5	February 27	.....L'ANGE GARDIEN

TWO NEW INTERNATIONAL LITERARY PRIZES AWARDED

The Publishing House of Seix Barral, Barcelona, has kindly informed the *Canadian Modern Language Review* of the award of the "Prix International des Editeurs" and of the "Prix Formentor". The first was won, jointly, by Samuel Beckett, from France, for his tetralogy, *Molloy*, *Malone Meurt*, *L'Innommable* and *Comment c'est*, and by Jorge Luis Borges, from the Argentine, for his short stories, especially his *Ficciones*. The second literary prize was given to Juan García Hortelano, of Spain, for his unpublished novel, *Tormenta de verano* ("Summer Storm"). Both prizes are of the value of \$10,000, and the donors were Gallimard of France, Weidenfeld and Nicolson of Britain, Rowohlt Verlag of Germany, Giulio Einaudi of Italy, the Grove Press of the United States, and Seix Barral of Spain. The decisions were made at a meeting of representatives of the publishing houses held in Formentor, Mallorca, during

the last days of April and on May 1, 1961. *Tormenta de verano* is to be published in various countries, in various languages. Since the awarding of the above prizes, additional publishing firms (to the number of twelve) have associated themselves with this worthwhile undertaking in support of future presentations. One of the new subscribing firms is Canadian. J.H.P.

PLAN LANGUAGE BROADCAST AWARD

Starting in 1963 the Canadian Association of Broadcasters will make an annual award to the English language radio station doing the most to promote interest in French language and culture.

The award was announced here yesterday at the opening of the annual meeting of French language radio and TV stations in Canada. Stations from six provinces are represented. —Toronto Daily Star.

M.L.A. CONVENTION

The annual convention of the M.L.A. will be held at the Palmer House, Chicago, December 27-29.

A NEW CANADIAN PUBLISHER

Longmans, Green & Co. Limited of London and Harcourt, Brace & World, Inc. of New York have concluded negotiations to form a publishing company in Canada, with its main office in Toronto, under the name Longmans Canada Limited. The British and American firms will own shares in the new company, which will be incorporated November 1st of this year. The personnel and facilities of the present Longmans, Green company in Canada (Longmans, Green & Company, Toronto) will be included in the new company. It is expected that by this merging, in Canada, of two of the greatest publishing houses in the world the new company will undergo considerable expansion in publishing books for Canadian trade, elementary schools, high schools and colleges as well as educational tests.

THE OTTAWA CONFERENCE

The annual Fall Conference of the O.M.L.T.A. was held at Carleton University, Ottawa, on Saturday, September 30. Prof. J. Tassie and his committee are to be congratulated on the excellence of the programme presented. The group of more than 200 teachers of Modern Languages mostly from Ottawa and district, with a sprinkling of members from as far north as North Bay and as far west as London, was welcomed by President Dunton in four different languages. A panel, consisting of Mr. O. Brûlé, chairman; Messrs. Garrard (Carleton); de Chantal (Ottawa); Shortliffe (Queen's); and Hayne (Toronto); discussed the subject: "What do universities expect of H. S. graduates in modern languages and what do universities have to offer H.S. graduates in modern languages?" The panel thought that more attention might be given to oral work as well as to the cultural aspects of language instruction. Following this interesting discussion, M. Marcel Oulmet addressed the meeting on "Radio-Canada et la diffusion du français". At luncheon the 200 guests were entertained by a witty address by Mr. Arthur Montague, British Council Liaison Officer. In the afternoon members enjoyed a tour of Carleton campus and the French embassy. They were also privileged to visit the new language laboratory of Carleton University and a special display of the Linguatrainer (Stark Electronics) which is being set up in the secondary schools of Toronto.

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'Vignettes' is an anthology of new French readings for intensive study in **grade 12**. It contains an abundance of first-rate literary material, almost completely unedited, from the fields of prose, drama and poetry by nineteenth and twentieth century authors from both sides of the Atlantic.

12

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The vocabulary is complete and includes words found in the text and exercises as well as brief biographical notes about the authors. A special English-French vocabulary is provided to help with the translation exercises.

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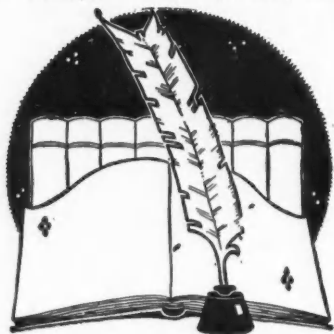
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BOOK REVIEWS

Directed by Morgan Kenney, Hill Park Secondary School, Hamilton, Ont



FRENCH

AN INTRODUCTION TO THE FRENCH POETS, Geoffrey Brereton, Ryerson Press, '61, \$2.50.

An Introduction, like an Anthology, in part reflects, inevitably, its author's preferences. Geoffrey Brereton's *Introduction to the French Poets* is no exception. It is not, however, a mere collection of likes and dislikes, but rather, a journey through the entire realm of French poetry, with frequent pauses at the author's favourite spots, and, less frequently, forced marches where he is anxious not to waste more time than necessary in neighbourhoods to him less sympathetic. The book's enthusiastic spirit and readable style are aimed at the ordinary reader, for whose imaginative capacities the author entertains an uncommon but commendable esteem.

The title of the book is deliberate. This is an introduction first to poets, then to poetry. Not that the latter is slighted, but that, by emphasizing either the works or the biography of his poets, the author above all seeks to make clear the 'poetic identity' of each.

The opening chapter on Villon, 'last of the great French poets of the Middle Ages', is followed by two chapters on the Renaissance poets, Ronsard and Du Bellay. Chapter IV briefly surveys over a dozen other poets of the same period who have attracted increasing attention in recent years. Chapter V, on Malherbe, contains a particularly helpful discussion of the now more than fashionable term 'baroque'. The seventeenth century is represented by Racine and La Fontaine, the eighteenth by Chénier, the nineteenth by leading romantic, parnassian, symbolist and other poets, and the twentieth by Claudel, Apollinaire and Valéry. There is a concluding chapter on the principal movements and a dozen outstanding poets of today. The entire work takes into account both new material and fresh points of view. Despite his stimulating examination of poetic identities, Mr. Brereton tends to regard poetry as a progress rather than a sequence. There are dolphins and goldfish in all his centuries (except, of course, the eighteenth!) but his nineteenth and twentieth seem decidedly richer in dolphins. It must be added that all Mr. Brereton's fish are vigorously alive and often kicking. The book includes a useful section of bio-bibliographical notes.

Robert Finch, University College.

MOLIERE, New English Versions by Miles Malleson, Longmans, Green. \$4.50.
The Slave of Truth; Tartuffe; The Imaginary Invalid.

What better assessment can be given than that of Margaret Webster in the introduction: "I have read none (translations) that had what Molière so abundantly possessed - the accent of the theatre; not at least till I read the Malleson adaptations. . . In England Molière, in the hands of Miles Malleson, has made a thunderous comeback." To quote the dust jacket: "Tyrone Guthrie has called the Malleson versions of Molière 'brilliant; important; may well establish Molière in the English-speaking theatre.'"

M.K.

VIENT DE PARAITRE

Louis Fréchette: MEMOIRES INTIMES. Texte établi et annoté par George A. Klinck. Préface de Michel Dassonville. Fides, Montréal et Paris. 1961. Prix \$2.00.

L'ART DE CONJUGUER. Clarke, Irwin. \$1.25.

This carefully prepared reference book is of threefold value to all teachers of French. It presents:

- 1) a complete discussion of the intrinsic characteristics of a verb, and its influence on other words. There will be few teachers who will not learn something from this discussion, and as a result they will be able to teach verbs with more understanding.
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This book offers you the opportunity to improve your teaching of verbs. It will save you hunting through many reference books. Many historical, grammatical and enlightening footnotes are included.

M.K.

FRENCH PHONETICS ILLUSTRATED, Guitard and Marandet, Macmillan. .70.

If you are looking for extra drill material in phonetics, you will be interested in this book. Each phonetic symbol is followed by a series of words or short sentences which drill the sound under study, and each example is illustrated so that the pages are alive with pictorial interest. A natural side-benefit of this book would be the painless acquisition of a broad active vocabulary.

M.K.

NOS AMIS FRANCAIS, Anstis, G.M. and Notley, S.E., Clarke, Irwin. .95.

The main aim of this book is to create in children of public school age an interesting and right attitude to French. "Thus use is made of the "centre d'intérêt" approach, a controlled vocabulary with simple words and colloquial phrases, and the minimum amount of grammar." Because of its many drawings and diagrams the book has a strong visual appeal.

M.K.

GEOGRAPHIE, Collection André Journaux, Clarke, Irwin. Book 1 \$3.10. Book 2 \$3.15. Book 3 \$3.35.

This is a new series of Geography books for French children of about 11, 12, 13 years of age. There are hundreds of diagrams, photographs and maps in full colour and black and white in each volume.

M.K.

BEGINNERS' FRENCH, An Introduction to Conversational French, Harvard, Joseph, Clarke, Irwin, \$1.90.

"Beginners' French" presents a course which places full emphasis on learning French through oral practice.

Each lesson begins with a short dialogue to be memorized. Series of sentences, so arranged that substitution of different phrases is possible, provide the student with oral drill.

A section on pronunciation and drill exercises as well as short grammatical explanations are included. M.K.

LE PERE TRANQUILLE, Noël-Noël, with introduction and notes by G. A. Klinck. Methuen (Ryerson Press). Price \$1.75.

Based on anecdotes and authentic stories collected by the author, *Le Père Tranquille* relates the engaging adventure of a small band of the Underground during the occupation of France.

The story has the magnetic quality of well-written intrigue. This arises naturally out of the spy theme, but it also arises out of the main character — "*le Père Tranquille*". He is drawn with the great simplicity one associates with true braveness and the reader soon becomes truly concerned about his fate.

This is a story for adults and written in a style for adults. The language is unadulterated and is peppered with the natural slang and colloquialisms that one would expect of the characters. The naturalness of the dialogue can no doubt be attributed to the fact that *Le Père Tranquille* was originally a movie. This would also account for the fast moving, quick changing episodes.

The story will attract and hold students. There is no French-English vocabulary and there are no exercises, but the editor has provided English translations at the bottom of each page for the difficult language. This enables the student to make fast reference for unknown expressions so that he can get on with the most important business at hand — the story.

Try this excellent book as a Grade XII or Grade XIII extensive reader. Your students will thank you. M.K.

FRENCH COURSE FOR TECHNOLOGISTS AND SCIENTISTS. H. Sheldon Jackson and J. Standring. London, Harrap, 1960, 272 pp. With vocabulary.

LES GRAND SAVANTS FRANÇAIS, lectures scientifiques. Edited with notes and vocabulary by Louis Furman Sas. New York, Appleton-Century-Crofts, 252 pp. First published 1939.

To the growing, and increasingly varied, list of texts available to science students who are studying French for professional purposes, add these two useful items. Both are essentially readers, although the Jackson-Standring text begins with a concentrated résumé of the basic elements of French grammar. This text is slightly graded: it has six pages of sentences and thirteen pages of introductory passages, and then proceeds to 155 pages of specialized passages, well chosen from various French scientific journals and books. The passages average about 450 words in length and cover five fields: mechanical, civil, and electrical engineering, chemistry, and physics. The Sas text, which has no grammar section, is more than twenty years old, but carries its age well in the present soft-cover edition. It is an anthology of short extracts written by or about the great names in the history of French science, from

Pascal and Descartes to the Curies and the Joliot-Curies. There is room only for brief snippets from their writings, plus résumés of their accomplishments and a few anecdotes. This presentation tends to give the reader the feeling that somebody is trying to sell him French science, but I suppose the twentieth-century student is used to having things sold to him. Maybe he even expects it.

JOHN WALKER, University College, U. of T.

SCENES DE FRANCE, Carré, A.L. Clarke, Irwin. .80.

Although restricted to the present tense and although purposely simplified, this reader presents many factual insights into French life. It would make an excellent class set for Grade 9. The conversation introduced into the scenes is natural and of high frequency. The book is clearly printed in large type. Each scene is complete on one page with a full page illustration on the opposite page.

M.K.

ELEMENTARY FRENCH FOR YOUNG NORTH AMERICANS

(A set of six *sound* filmstrips in full color)

Subject: Elementary French *Grade Level:* Grades 3 through 6

- Objectives:*
1. To facilitate the aural learning of French by associating common, familiar objects with short, simple phrases.
 2. To present several common grammatical constructions of French and to help students retain them by repetition and review.
 3. To give students living French terms rather than inapplicable "literary" expressions and to provide a basis and incentive for further study of French.

Author: José Sánchez, Ph. D., Professor of Foreign Languages, University of Illinois, Chicago; in collaboration with Marie-Antoinette Martin, M.A., The Laboratory Schools, The University of Chicago.

Type of Illustration: Original full-color cartoon illustrations by Justin Wager.

Special Features: Students are introduced to French by a boy and girl of elementary school age, Madeleine and Pierre. French expressions for familiar objects and situations are provided by Madeleine and Pierre's activities at school and at home. Scripts are recorded completely in French on 33½ r.p.m. records by native French-speaking people, and teaching guides present the scripts in French and in English translations. Each word or group of words is repeated twice on the record. Enough time is allowed between each repetition for students to pronounce the words. Each filmstrip is divided into four parts so that the teacher can use a small unit at a time to obtain maximum comprehension and retention among students. The fourth part of each filmstrip is a review section using the question-answer technique. All the filmstrips except the first contain French songs that students can easily learn.

Educational Film Distribution Ltd., 47 Dundonald St., Toronto 5, Ont.

AUERBACH, ERICH: *Introduction to Romance Languages and Literatures*, translated from French by Guy Daniels, Capricorn Paperbacks No. 44, New York. 1961, p. 291.

The late professor Auerbach wrote this *Introduction aux études de philologie romane* in 1943 for his Turkish students, to serve as a guide in a completely

unknown field. Its basic bibliography has been brought up to date by Professor H. B. Richardson of Yale. *Introduction* is an excellent *summa* and already contains many kernels of ideas developed later by Auerbach in his very important *Mimesis* (Bern, 1946). The whole book (but especially Part One: *Romance Languages*, and the introductory chapter on the Middle Ages and the Renaissance) can be studied with great profit not only by beginners, but also by advanced students in adjacent fields.

Peter F. Dembowski, University College.

ENGLISH BOOKS RECEIVED

"MIDDLEMARCH" FROM NOTEBOOK TO NOVEL by Jerome Beaty. A study of George Eliot's. Creative Method. The University of Illinois Press, Urbana. Price: Paper \$3.00; cloth \$4.00.

GEORGE GISSING + H. G. WELLS (A Record of their Friendship and Correspondence) by Royal A. Gettmann. University of Illinois Press, Urbana. Price \$3.50.

V.O.C. JOURNAL OF EDUCATION, Volume I, Number 1 (Teaching English: the Structural Approach) Teachers' College, Faticorin, India.

GERMAN

HEINRICH HEINE: LYRIC POEMS AND BALLADS selected and translated by Ernst Feise. University of Pittsburgh Press. Price \$4.00.

This book is an interesting diglot edition of some of Heinrich Heine's best lyric poems and ballads. A native of Germany, now professor emeritus of The Johns Hopkins University, with a distinguished reputation as a lecturer, scholar and writer, Prof. Ernst Feise has translated this delightful selection of Heine's poems into faithful and generally pleasing English verse. The undergraduate student will derive both pleasure and profit from reading this illuminating German-English edition. Professor Feise's excellent critical biography and his concise chronology of Heine's life and works enhance the value of the book.

G.A.K.

KULTURLESEBUCH FÜR ANFANGER by Harry Steinhauer, Brett Macmillan, Galt, Ont. Price \$2.85.

Prof. Harry Steinhauer's KULTURLESEBUCH FÜR ANFANGER is a delightful anthology of carefully graded prose and verse: amusing anecdotes, poems and folksongs (with musical score), judiciously interspersed with simple cultural expositions of German life and letters. Each page is provided with a visible vocabulary. The numerous illustrations enhance the value of this interesting cultural reader. "It is hoped that the total impression made on the student will entice him to a further exploration of German life and letters". (Preface) Recommended by the *Review* for use in Grades XI and XII.

G. A. K.

BEGEGNUNG MIT DEM ERZIEHUNGSWESEN DER U.S.A. (Erfahrungsbericht über den deutsch-amerikanischen Lehreraustausch 1952-1959) herausgegeben von Gerhard Neumann und Gerhard Schellenberg. Max Hueber Verlag, München. 284 pages. Price 12.80 D.M.

An exhaustive study of the American educational system from the view-

point of two German exchange teachers. The authors deal with types of schools and colleges, teaching personnel, the various courses of study, the aims of the courses, student activities, guidance, administration, parent organizations, teachers' associations etc. Teachers of German will profit particularly from the inevitable comparisons that the authors make with the present situation in Germany. An informative volume for your educational library. G.A.K.

MEYERS KINDER-WELTATLAS. Herausgegeben vom Jugendbuchlektorat und den Fachredaktionen des Bibliographischen Instituts Mannheim. Clarke, Irwin. \$2.30.

Printed for young German children this is a geography with stories, 28 picture-maps in colour covering the earth, moon, stars, Europe, Asia, Africa, North and South America, Australia, North and South Poles. The maps are numbered and factual notes referring to each number are given. M.K.

MEYERS KINDERLEXICON. Herausgegeben vom Jugendbuchlektorat des Bibliographischen Instituts. Mit etwa 3000 Stichwörtern und 1324 farbigen Bildern von Joachim Schmidt. Clarke, Irwin. \$2.40.

Printed for German children the "Kinderlexicon" is a combination dictionary and encyclopedia. Each word is accompanied by a coloured drawing and an explanation or incident which reveals the meaning of the word. For example: grausam Du darfst die Katze nicht am Schwanz ziehen! Das tut dem Tier weh und ist grausam. Jede Tierquälerei ist grausam. Deshalb ist sie verboten und wird bestraft.

Medizin In dem Schränkchen bewahren wir die Medizin auf. In den Schachteln sind Pillen und Tabletten, in den Flaschen Hustensaft und andere Heilmittel. Im Medizinschränkchen sollen stets Watte, Pflaster und Verbände sein. M.K.

GUTEN TAG, Willey, P.R.E. Clarke, Irwin. \$1.65.

"Guten Tag" is of the same tradition as "Vive le Français". It is intended to be studied as an elementary conversation text, and would be used in addition to the grammar text studied.

There are many such books on the market, and one marvels at the imagination, ingenuity, creativity and knowledge that is revealed. Any teacher looking through such a book would inwardly admire the richly satisfying diet the author's students must flourish on, and at the same time wonder if the fare he gives his students isn't slightly dull in comparison.

Books such as "Guten Tag" are rich in ideas and should be used as sources of inspiration for all teachers. Until authors provide a thorough explanation of how to deal with highly personal material these books will have a restricted appeal as classroom texts. M.K.

KOMM HEREIN!, German Playlets for the Classroom, Prager, Peter. Macmillan. 0.50.

This is a collection of verbal interchanges of no great import, but they do provide opportunity for unencumbered practice in speaking German.

The little dialogues are meant to enliven the class, and if handled enthusiastically, they could form the basis for a few moments of "living language".

M.K.

MONATSPOST

We have just received a sample copy of MONATSPOST, a German-language periodical especially written and designed for students of German. The editor is Arthur M. Hanhardt, University of Rochester, Rochester 20, N.Y.

SPANISH BOOK NOTES

Edited by J. H. Parker

PERSONAJES DEL MUNDO HISPÁNICO by Raymond L. Grismer and Richard H. Olmsted, New York, Ronald Press, 1961, viii, 281 pages.

Adapting literary materials, old and new, from Spain and Spanish America, the editors, through background notes, texts, lesson vocabularies, and end-vocabulary, present to us in an attractive form "The Hero", "The Moor", "The Discoverer", "The Gypsy", "The Vagabond", "The Bullfighter", etc.

LA CIVILIZACIÓN ESPAÑOLA: PANORAMA HISTÓRICO by Diego Marín, New York, Holt, Rinehart and Winston, 1961, viii, 250, lxii pages.

Written for students of the intermediate level, this text skillfully presents the essential characteristics of the main epochs of Spanish history and their contribution to Western civilization. As the Foreword states, the "ideas and works of Spain's most prominent men" are included, "not only to high-light the *cumbres*, but to stimulate thought in the political and cultural issues which constitute the major themes of Spanish history." The book is attractively printed and bound, with many illustrations, a table of important dates, a *Cuestionario*, and a vocabulary in cooperation with Evelyn Rugg. The author and the publisher are to be congratulated on a fine piece of work. Highly recommended.

IL PICCOLO VOCABOLARIO: A LIST OF OVER TWO THOUSAND ITALIAN WORDS ARRANGED IN LOGICAL GROUPS FOR SENTENCE BUILDING by M. Ferlin, revised by V. Alder, London, Harrap, 1960, 63 pages.

An interesting and valuable list of words designed as an aid for simple conversation about every day activities.

A CONVERSATIONAL SPANISH REVIEW GRAMMAR by Rudolph J. Mondelli and Italo L. Ponterotto, New York, Ronald Press, 1961, vii, 216 pages.

The aim of this text is to combine "natural dialogues and oral exercises with a thorough and systematic discussion of the structure of the language." A notable feature is the presentation of headings and directions in Spanish, with English interpretations, where necessary, in parentheses.

SYNTAX OF THE SPANISH VERB by Robert K. Spaulding, Liverpool University Press, 1958, vi, 136, xiii pages.

A reference text, with exercises in Spanish composition, plus vocabulary and index, inspired by Edward C. Armstrong's *Syntax* of the French verb. Very useful to teachers and advanced students.

LA AMÉRICA LATINA DE HOY by Eugenio Chang-Rodríguez and Harry Kantor, New York, Ronald Press, 1961, viii, 336 pages.

Intended for the second year level, the text is composed of essays, speeches and documents drawn from leading Spanish American men of letters and statesmen.

MARIANA PINEDA: ROMANCE POPULAR EN TRES ESTAMPAS by Federico García Lorca; edited by R. M. Nadal and Janet H. Perry, with vocabulary by María Teresa Babín; Boston, Heath, 1960, 157 pages (Toronto, Copp Clark).

"A poetical dramatization" of the tragic but inspiring story of the liberal crusader who went to her death on May 26, 1831, as she attempted to overthrow the autocratic régime of Ferdinand VII. The book, containing notes in addition to the vocabulary, but no exercises, includes an excellent introduction.

LA CIUDAD DE LOS MUERTOS by Consuelo Álvarez, LOS EXTRAORDINARIOS by Ana Mairena and LA CRIBA by Daniel Sueiro are three new novels (1961) published by Seix Barral, Barcelona, in the "Biblioteca Formmentor" series. UN OLOR A CRISANTEMO by Segundo Srrano Poncela, also published by Seix Barral (1961), in the "Biblioteca Breve" series, contains four short stories: "Solo de guitarra", "La copa quebrada", "La máscara", and "Un olor a crisantemo".

RUSSIAN

A FIRST BOOK IN RUSSIAN, by A. A. Haywood, Clarke, Irwin & Co. Ltd. Toronto, \$2.00.

This book deals with Russian Grammar for beginners. Based on the personal classroom experience of the author, it is well organized, particularly the first few chapters in which the Cyrillic alphabet is introduced and a skeleton vocabulary is built up of simple but important words, personal pronouns and various idioms. The 29 chapters contain continuous reading passages about the life of two children, followed by exercises to check the comprehension and afford practice in newly introduced grammar. At the end of the well accented reading selections comes a summary of "Word Forms" — the parts of speech and their usage, and an English-Russian and Russian-English dictionary of all the words used in the book. The 194-page booklet is recommended to instructors, if not for classroom use, then for personal planning and reference.

N.T.

GRADED RUSSIAN READER, PARTS ONE AND TWO by M. Greene and D. Ward. Clarke, Irwin & Co. Ltd. \$1.65.

These two books of 79 and 80 pages, respectively, are intended to provide the beginners with continuous passages for reading and comprehension. The accented reading selections include simple, but not juvenile stories about many aspects of life and also include some poems. In part One, the vocabulary of each story is found opposite the story on the following page, and at the end of the book there is a master vocabulary of all the words employed. Part Two has only the master vocabulary, but after each story there are notes explaining unusual grammar structure or difficult idioms. The selections in both books are "progressive" — increasing gradually in grammatical and verbal complexity. It is a pity that these books do not contain exercises on each reading passage to test the students' comprehension and afford drill on their linguistic attainment. Both books refer to Grammar texts which should be used along with them. N.T.

LE FRANCAIS VIVANT

TAPE RECORDINGS

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517 Wellington St. West, Toronto 2-B

REBYATA (The Children) by H. Rapp and C. V. James Macmillan of Canada, \$1.35.

This booklet is recommended by the Association of Teachers of Russian in Great Britain, and is intended for pupils of Fifth Form, who have had about three years of Russian grammar and language study. It is volume four of an intended series of six.

The subject matter is the life of three children in various circumstances, experiences within the pupils' past attainment. There is a complete Russian-English vocabulary at the end of the book, and exercises at the end of each chapter, testing the pupils' comprehension of the well accented reading passage and affording drill and translation using the new-learned words.

Technically this 63-page booklet is excellent, but there is a drawback. Students of Fifth Form are not interested in the life of children twelve, ten, and three years old, in spite of all the excellence of grammatical and linguistic presentation. If Russian were taught at an earlier age in Ontario schools, this book could be used with greater profit.

N.T.

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